

For use in
the Library
ONLY



Bequest of
Rev. H. C. Scadding, D.D.
to the Library
of the
University of Toronto
1901

HANDBOUND
AT THE



UNIVERSITY OF
TORONTO PRESS



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

882/1

(48)

B O O K

OF

E N G L I S H E P I T H E T S.

Lat. D
5586

BOOK
OF
ENGLISH EPITHETS,
Literal and Figurative,
WITH ELEMENTARY REMARKS,
AND
MINUTE REFERENCES TO ABUNDANT AUTHORITIES.

BY JAMES JERMYN.

~~~~~  
"Mr. Burke, praising Milton for the judicious choice of his Epithets, and commenting on the use and abuse of those Flowery Adjectives, as Pontanus calls them, lamented that some person did not collect a garland of them out of the English Poets, as Textor had out of the Latin; which had laid every classical scholar under great obligation."

WILSON'S "BEAUTIES OF BURKE," PAGE CXIV.

~~~~~

LONDON:
SMITH, ELDER, AND CO., 65, CORNHILL.

1840.

52917
2/1/02

LONDON:
PRINTED BY STEWART AND MURRAY,
OLD BAILEY.

TO
SIR THOMAS SHERLOCK GOOCH, BARONET,
OF BENACRE HALL, IN THE COUNTY OF SUFFOLK,
THE DISTINGUISHED REPRESENTATIVE OF THAT COUNTY
IN SIX PARLIAMENTS,

This Volume,
IN ESPECIAL ACKNOWLEDGMENT OF
UNNUMBERED ATTENTIONS, AND UNSPARING HOSPITALITIES
RECEIVED FROM
THE HOUSE OF BENACRE,
DURING THE PERIOD OF NEAR HALF A CENTURY,
IS MOST GRATEFULLY INSCRIBED
BY HIS MOST FAITHFUL SERVANT,

THE AUTHOR.

INDEX TO INITIALS.

A.B.D. ANCIENT BRITISH DRAMA.
B.C.P. BAILLIE'S COLLECTION OF POETRY.
B.F.P. BELL'S FUGITIVE POETRY.
B.P. BRITISH POETS, BY ANDERSON.
C.M.L. COOPER'S MUSES LIBRARY.
C.P.P. CAMBRIDGE PRIZE POEMS.
C.S.W. CAMDEN SOCIETY'S WORKS.
D.C. DODSLEY'S COLLECTION OF POEMS;
E.E. ELEGANT EXTRACTS IN VERSE.
E.O.B. EVANS'S OLD BALLADS.
E.P. ENGLISH POETS, BY CHALMERS.
E.S.E.P. ELLIS'S SPECIMENS OF EARLY POETS.
F.W.P.C. FAWKES AND WOTY'S POETICAL CA-
 LENDAR.

H.A.E.P. HEADLEY'S ANCIENT ENGLISH POETRY.
H.B.M. HAYWARD'S BRITISH MUSE.
M.B.D. MODERN BRITISH DRAMA.
M.S.B. MINSTRELSY OF THE SCOTCH BORDER.
M.S.S. MITFORD'S SACRED SPECIMENS.
N.S.C.P. NICHOLS'S SELECT COLLECTION OF
 POETRY.
O.P.P. OXFORD PRIZE POEMS.
P.R.A.P. PERCY'S RELIQUES OF ANCIENT POETRY.
P.S.W. PERCY SOCIETY'S WORKS.
S.E.E.P. SINGER'S EARLY ENGLISH POETRY.
S.P.M. STEELE'S POETIC MISCELLANIES.
S.S.W. SHAKESPEARE SOCIETY'S WORKS.
S.S.L.P. SOUTHEY'S SPECIMENS OF LATER POETS.

ERRATA.

Page	Line
32...	40, <i>for</i> Polwhel, <i>read</i> Polwhele.
66....	53, <i>after</i> nightingale, <i>omit</i> "as."
77....	27, <i>for</i> Chamberlain, <i>read</i> Chamberlayne.
78....	55, <i>for</i> Franklin, <i>read</i> Francklin.

Page	Line
90 ...	44, <i>for</i> N. G. <i>read</i> M. G. Lewis.
109....	7, <i>for</i> Chapphan, <i>read</i> Chapman.
122....	3, <i>for</i> comet, <i>read</i> correct.
124....	23, <i>for</i> Franklin, <i>read</i> Francklin.

NOTE.—Under the word "PRIDE" epithets appear which belong to words to which that word is synonymous—that is, *pageantry*, *state*, *pomp*, *splendour*, and *ostentation*, &c. And under the word "QUARREL," epithets are given with words synonymous to it; as, *altercation*, *brawl*, *broil*, *contention*, *difference*, *feud*, *strife*. The last were intentionally so entered.

INTRODUCTION.

WHILST engaged in the collection of authorities for an "*English Gradus*," comprising *Synonyms*, *Epithets*, and *Phrases*, the attention of the compiler of the following pages was called by the passage quoted in our title page, to the "*Epithetorum Opus*," published in the 16th century, under the assumed name of *Ravisius Textor*, by Jean Tixier, Lord of Ravisy, in the Province of Nivernois, professor of polite literature in the College of Navarre, at Paris: and considering Mr. Burke as high authority on any literary subject, we, in 1818, published, with other specimens connected with the *Gradus*, a specimen of a book of "*English Epithets*," on the plan of Textor, which was favourably received by many literary men, and, amongst others, by the distinguished editor of the last edition of Dr. Johnson's Dictionary, who was pleased to express an opinion that the work was "*eminently desirable*;" and took occasion to remark "that in its plan it bore great resemblance to a compilation in Greek, entitled '*Epithetorum Græcorum Farrago*,' by *Conrad Dinnerus*, Professor of Poetry in the Academy of Friburg, "*Franeof*;"—1589."

Until thus referred to, the compilation of Dinnerus was altogether unknown to the collector of the English Epithets; but upon comparing the Greek with the Latin work, the plan of both were found so much the same, as amply to account for the remark by Mr. Todd, of the resemblance of the plan of the English specimen, to that of the Greek publication. From the want of any apparent difference in the plans of the Greek and Latin works, it was conjectured that the plan of the one had been adopted by the compiler of the other; and it was an object of some curiosity to ascertain which was the original;—a question the more interesting as contradictions became visible at the very threshold of the inquiry, where chronology appeared to establish the fact that the publications were all but contemporary; the Greek work having the date, as already shown, of 1589, and the Latin work, according to the Biographical Dictionary of Mr. Chalmers, of 1592: leaving it open to the inference, that it was a posthumous publication: Tixier being stated, by the same chronological authority, to have died in 1522. That the compiler of the Greek "*Farrago*" had any knowledge of the Latin "*Opus*" does not appear, as although in his "*Epistle Dedicatory*"—which is somewhat lengthy, but withal amusing—Dinnerus makes mention of several learned men who had employed themselves on collections of Greek epithets, yet no allusion whatever is made to the compiler of the Latin work; which is the more remarkable, as, amongst the laudatory verses prefixed to the Greek "*Farrago*," one of the eulogists of that work has not only alluded to Textor, but in effect acknowledged his "precedence, and the fame obtained by him in his collection of Epithets from almost all the poets, to whom the Latin muses had dictated their polished verses:"—

"Perpetuæ obtinuit laudis præconia Textor,
Epitheta vatum colligens prope omnium,
Culta quibus Latæ dictarunt carmina musæ."

From the want of any mention of, or allusion by Dinnerus to, the compilation of Textor, we are entitled to presume that the "*Opus Epithetorum*" was altogether unknown to him, and therefore was not the model of his Greek "*Farrago*"; and if Mr. Chalmers be correct in giving 1522 as the year of Tixier's death, it is impossible that the "*Farrago*" of Dinnerus should have been the model of the Latin work. The model was, however, according to the titlepage of a copy of the "*Epithetorum Opus*" in the library of Trinity Hall, in Cambridge, avowedly Greek; and it is something remarkable that the date of that edition is 1558, being *thirty-four* years antecedent to the date given by Mr. Chalmers, and very possibly prior to the commencement even, of the "*Farrago*" by Dinnerus; who was, according to his own account, born about 1538. But the "*Epithetorum Opus*" had a Greek work for its model! and the question is, What work? In the *Epistle Dedicatory* of his book, Dinnerus makes mention, amongst the several learned men who were known to have employed themselves on works similar to his own, of Neander, the author of "*Erotemata Græcæ Linguae*," published in 1561, who had announced, at the conclusion of that work, the possession of a collection of Greek epithets, "about which he did not wish to promise

anything to any one," and which is not known to have been published; although it appears to have been "in the hands" of Dinnerus—probably in manuscript—and might possibly have been the work alluded to by Textor. Besides this, Oporinus, an eminent printer at Basle, from about 1540 to 1568, distinguished by his learning, and particularly by his knowledge of the Latin language, had apprised Dinnerus that Mylæus and others, were attempting a compilation very similar to that which he was contemplating; Oporinus suggesting that he (Dinnerus) would only make his collection until he (Oporinus) should publish an edition of a similar work. Dinnerus, however, proceeded with his compilation; but whilst doing so, it appears that the edition of the "Epithetorum Opus," of which the library of Trinity Hall contains a copy, was printed at Basle, not, indeed, by Oporinus, but by a fellow-citizen of less distinction. The date of the edition has been already given 1558: the name of the printer is Nicholas Brylingerus; but we are still left in the dark as to the *sameness of the plan* adopted by the Greek and Latin compilers in their respective works—which the admission of other than purely classical authorities; minute references to the *principal authors* by name, with the addition of their works; and reference to others *scarcely known*, by name only, and other resemblances—make it difficult to believe that their conformity was entirely accidental.

Both the Greek and Latin epithets, however, are compilations of considerable accuracy, and of course value, in their respective languages. The Greek work, we believe, is not often met with; the only copies of which we have been able to acquire any knowledge, are the one for which we were indebted to the courtesy of Mr. Todd; another, which was found on an obscure shelf in the library of Trinity College, at Cambridge; and a third, which, with the aid of an intelligent friend, we were so fortunate as to rescue from the toils of the spider, lurking amongst unvalued lumber deposited in a remote corner of a bookseller's shop in London.

Of Textor's work, which originally appeared in 4to, an epitome in 12mo was published in London, 1657; and again, in 1797, in 8vo. by Messrs. Robinsons, under the title of "Viridarium Poeticum," edited by Dr. Brown, who dedicated his edition to the then head master of Eton (Dr. Heath); but we believe that it never obtained a standing, amongst the class-books of that gymnasium of learning, although that appears to have been the object of it, and some pains were taken by the learned editor to adapt it to that use, by a more judicious arrangement of authorities; giving precedence to the best, and separating the more recent from the more ancient—the writers of what are called the middle and later ages; from the poets of the Augustan period.

By the term Epithet, both Dinnerus and Textor appear to have understood much more than we now understand by it, as they included in it *title, name, phrase*, and, all in one word, *expression*; and prefixed to the "Epithetorum Farrago" we find ancient testimonies to the nature of Epithets which warrant that extensive use of them, and which is also recognised by Hederic in his *Lexicon*, published so lately as 1722. But it is only in one particular that we have found authority for anything like it in our own language—namely, in Shakspeare; who makes remarkable use of the term in the sense of *phrase*, of which we recollect not to have seen another sufficient example. In the sense of *expression*, however, it was one sufficiently common, and particularly with our elder dramatists, although now altogether fallen into general disuse. The passage alluded to, on the authority of Shakspeare, is contained in a colloquy between Beatrice and Benedict, in "Much Ado about Nothing," Act V. Scene II. line 66:—

"Beat. For which of my good parts did you first suffer love for me?

Bene. Suffer love! a good epithet!"

In Johnson's and Stevens's edition of Shakspeare, no remark is made on the use of the term; but in our standard "Dictionary of the English Language" the passage is quoted as containing a third, but improper, signification of the word Epithet; the second signification—*title, name*—having been previously, on the same authority, also considered as improper. In the last edition of our great dictionary, of the word Epithet, this is the definition:—

"An adjective, noting any quality, good or bad; as, the verdant grove, the craggy mountain's lofty head."

Venturing only a passing glance at the vagueness of this definition, and the insufficiency of its illustration, it is yet to be remarked, that some authors of no questionable ability have indicated a distinction between an *epithet* and an *adjective*—a distinction the more important to be looked at, as it is found in works of admitted authority, expressly written on the difference of words usually considered as synonymous. Amongst those works, the "*Dictionnaire des Synonymes*" of M. de Levisac, which contains the

distinction, in the form of a quotation from M. Roubaud, the most eminent synonymist of the French Academy, is first entitled to notice; as it may be considered to have originated the distinction, found in a work of considerable authority in our own language. Roubaud, in effect, thus expresses himself:—

“The epithet and the adjective are joined to a substantive, to modify the principal idea by accessory ideas; but the idea suggested by the adjective is necessary in order to determine and complete the sense of the proposition. The idea supplied by the epithet is only useful as giving beauty and force to the expression. Take the adjective from a sentence, and it is incomplete, or rather, it is another proposition: deprive it of an epithet, and the proposition still remains complete, but it will be disfigured or enfeebled. The adjective belongs to grammar and logic; the epithet to poetry and rhetoric.”

Of our English works on the subject, that of Dr. Trusler, entitled “*Distinctions between Words esteemed Synonymous*,” is the most early—our edition (the second) having the date of 1783; but neither the word “*adjective*” nor the word “*epithet*” appears in it. In the 8vo. edition of “*English Synonyms Explained*,” by Mr. Crabb, 1816, no explanation of either word is given; yet the omission appears to have been entirely accidental, as the word “*adjective*” is found in its proper place, but with a reference only to the word “*epithet*,” which is not inserted. In the less elaborate, but not less accurate, work entitled “*English Synonyms Discriminated*,” by William Taylor, of Norwich, 1813, we find the distinction thus treated:—

“Adjective is a technical term of the grammarians; epithet of the rhetoricians. The same word is an adjective, inasmuch as it is a part of speech; and an epithet, inasmuch as it is an ornament of diction, needless to the sense. An adjective is employed, not for decoration, but for definition.”

We have it upon the very highest modern authority, that “Epithets in the rhetorical sense denote not every adjective, but those only which do not add to the sense.”—“*Elements of Rhetoric*,” by Richard Whately, D.D., Archbishop of Dublin. Our inference is, we presume, obvious!

That the distinction suggested by these authorities is not altogether fanciful, is perhaps sufficiently apparent; and others will be found scattered through the testimonies prefixed by Dinnerus to his work, which it is perhaps desirable we should give, as containing the theory of the ancient rhetoricians, with respect to the nature and use of epithets; and in accordance with which both Dinnerus and Textor carried out their compilations.

Aristotle, *Rhetoric*, Book III., II. 3 :

1. “It is necessary that the epithets and metaphors which we use should be suitable, and this suitableness will arise from analogy; otherwise it will appear unsuitable. Now we ought to consider, as a purple garment suits a young man, so an old man—what? For the same garment does not suit both.”

2. “In epithets, sometimes we adopt the expressions from what is bad or base; as, for instance, “the matricide” —sometimes from what is better; as, “the defender of his father.” But we must be cautious, and observe due measure in both.”

3. “The third point in epithets is, frigidity—the using them either long, or ill-timed, or crowded. In poetry it is suitable to say “white milk”; but in prose some things are rather unsuitable, and others, should they be excessive, clearly and plainly manifest that it is poetry—at all events, we must consider it as such; for it changes the customary mode, and renders the diction barbarous or foreign. But we must aim at the due mean, otherwise it causes a greater evil than speaking at random; for the one has *not* what is good, and the other *has* what is bad. Wherefore the epithets of Alcidas appear *frigid*; because he uses them *not as sweetmeats*, but as common food.”

4. “But words compounded and epithetical for the more part, and foreign [unusual] words for the most part, suit a person speaking under emotion; for it is allowed to a person when under the influence of passion to say of evil that “it reaches up to heaven,” and to call it “prodigious.”

Hermogenes, Book II., concerning vivacity :

That diction is pleasant which is express'd by means of epithetical words; as “Come, oh, ye tuneful muses.” And, indeed, with regard to poetry, though naturally sweet compared with other styles, yet in it epithets, appear somehow more attractive, and create greater delight. In this respect, indeed, Stersichorus appears to be very charming, in consequence of his using many epithets.

Plutarch, in the *Life of Homer* :

[Homer] has also great abundance of epithets, which, being suitably and naturally applied to the subject, have the same force as proper names; thus, to each of the gods he attaches some peculiar appellation—Jupiter he calls the wise in council, and lofty thunderer; the sun, the god that traverses above; and Apollo, the light-bearer.

Phavorinus, in his Lexicon :

An epithetical word is one which is applied homonomously in proper names and appellations, and denotes praise or blame. It is taken from three sources ; from the mind, from the body, and from external objects.

Quintilian, Book VIII., Cap. 2 :

1. There is also the following species of words, expressive of peculiarity, derived from words in apposition [addition], alluded to by some writers, which are called Epithets ; as, sweet must, white teeth.

Ib. Book VIII., Cap. 6 :

2. Antonomasia, which puts something [of consideration] for a name, is very frequent in the poets, and also by epithet ; because *that* being taken away for which it is put, it has the same force as a proper name—Tydides, Pelides ; and of these, those which in each are particular—father of the gods, king of men.

3. An epithet *embellishes*, which we rightly call “*apposite*.” These are used rather frequently and freely by the poets ; for with them it is sufficient that it suits with the word to which it is appended ; so, white teeth and humid wine are not blamed in them. With an orator, *unless something is attain'd by it, it is redundant*. Something is attain'd, if without it what is said is less [than with it] ; such as, O, the abominable crime ! O, hideous lust !

Carisius, Book IV :

An epithet is an expression added to a word, *for the purpose of embellishing*, or weakening, or indicating the meaning. They are taken either from the mind or from the body, or extrinsically, &c.

Donatus of Barbarism :

Antonomasia holds the place of a noun—an epithet is never without a proper name, as dreadful Celæno, divine Camilla. It is also formed in three ways—from the mind, the body, and externally. By these modes we blame, or make known, or praise, &c.

Ib. Commentary upon Terence :

Epithets are applied to nouns for three reasons ; distinction, peculiarity, *embellishment*.

Priscian, Book II :

Adjectives are therefore so called because they are usually added to other appellations, which signify matter ; or even to proper names, in order to show their quality or extent ; and which can be increased or diminished without destroying the material form ; as, the great Homer.

Of the extent to which these testimonies show a distinction between an Epithet and an Adjective, we leave to the judgment of others ; remarking only, that the three examples from Quintilian's Institutions of Oratory appear to contain the elements of a material part of the distinction to be found in the passage given from M. Roubaud. The distinction also appears, in the synopsis of Epithets appended by Dinnerus to his “*Testimonies*,” and which, as it completes the ancient view of Epithets, and is in itself somewhat curious, we now give :

Epithets are taken	From the mind ; as, crafty Ulysses.	And these either,	1. Disparage ; as, “ <i>prating Thersites</i> .”
	From the body ; as, swift-footed Achilles.		2. Are epithets of epithets ; as, “ <i>truly with you the mighty Earthshaker is angry</i> .”
	From Fortune [chance] ; as, Agamemnon, king of men.		3. They define ; as, the “ <i>Argive Helen</i> ,” distinguishing her from others who thought themselves dignified by the name.
			4. Are common ; as, beautiful, white, lofty, &c.
			5. Appropriate—which ought to be ascrib'd to one thing only ; as, to Neptune, Earthshaker.
			6. Ambiguous (applicable to one or the other), these are sometimes adjuncts ; as, Priam the king. At other times they are appellatives ; as, a people-devouring king. As also, in Terence, you speak of a king of correct taste.
			7. Some call'd perpetual by Aristotle, in the 3rd book of his Rhetoric, and which originate in the very nature of things ; as, Phœbus, Apollo, rosy-finger'd morn.
			8. From a thing of another nature ; as, “ <i>the Bucolic muse</i> ,” expressive of the rustic and pastoral subject of a composition.
			9. Limited by a negation ; as, “ <i>strength not unwarlike</i> .”

That the ancient view of Epithets will be considered more curious than useful, we cannot doubt; and the only remark that we shall make upon it, is the want of any distinct recognition of metaphors and other tropes,—the great sources of epithets,—and of which examples abound in the pages of the Farrago. The omission is the more singular, as figures of speech were favourite playthings of the grammarians; scarcely of a later age than Quintilian. The view taken by Hederic, to whose remarks we have before alluded, indicates the progress of intellect; as, whilst he contemplates an epithet in “*title, name, and phrase*,” &c., he yet recognises a connection of epithets with tropes and figures. No distinction is visible in his Synopsis between an Adjective and an Epithet; but it is to be observed, that the term Epithet is invariably made use of in it, and the word Adjective never. That there is something real in the distinction can scarcely be questioned, as it appears that nouns placed in what is called apposition indicate and imply epithets—thus, “Cicero the Orator, the monarch eagle, death the tyrant;” and it is well understood that there are more words than nouns, the meanings of which are qualified and varied by other words—that is, by epithets; and that adjectives themselves, and participles and verbs, are so qualified—that is, by adverbs. With this remark, we leave the distinction which has been contended for, to be marked by some future editor of our national dictionary, as important to perspicuity and precision, in a language in which synonymous terms are in more than common abundance.

From ancient authors and ancient tongues,—from Dinnerus, Textor, and Hederic,—we come to authors of our own country, writing on our own language, amongst whom Lord Kames, the great exemplar of Philosophical Criticism, is the first, and to whom we are indebted for much, of which we shall avail ourselves in our consideration of the nature of English Epithets, the sources from which they are derived, and the rules to which the use of them is subjected.

Of the Elements of Criticism, the xxth chapter is dedicated to “Figures,” and the 5th section to a figure “without a name” [Metonymy, &c.] but which immediately refers to epithets considered as attributes, of which a table is thus given:—

1. An attribute of a cause expressed as an attribute of an effect; *audacious wrong, bold discovery, daring wound.*
2. An attribute of the effect given as an attribute of the cause; *feverish pride, laughing jest, noisy quarrel.*
3. An effect expressed as an attribute of the cause; *delirious fever, oblivious sleep, sleepless gout.*
4. An attribute of a subject bestowed upon one of its parts; *patient ear, warlike blade, salt wave.*
5. The quality of an agent given to the instrument *with* which it operates; *busy hammer, coward sword, humorous pen.*
6. An attribute of the agent given to the subject *upon* which it operates; *amorous lute, giddy precipice, high-climbing hill.*
7. A quality of one subject given to another; *conscious bed, fearless ship, stupid moment.*
8. Something connected with a subject expressed as a quality of it; *breezy summit, dewy morning, rising sun.*

Besides these, which are species of Metonymy, we have to add, as belonging to the same figure:

9. An attribute of part of the body applied to an affection of the mind; *blind ambition, deaf anger, grasping avarice.*
10. An attribute proper to the contents is given to the container; *bleating fold, delicious dish, learned Athens.*

The extent to which the “Table” given is incomplete, will be seen by the further additions which it is important to the object of these pages to supply. Amongst these, the creations by *metaphor* through real or imaginary similitude, are not insignificant:—

1. An epithet proper to any subject is appropriated to any other subject to which it has any resemblance or analogy, real or imaginary; *pensive violet, sobbing nightingale, thundering drum.*
2. The attribute of a human being is ascribed as an attribute to a brute or inferior animal; *ambitious eagle, generous horse, vengeful tiger.*
3. The attribute of an inferior animal is appropriated to a human being; *crowing boaster, fawning courtier, flighty girl.*
4. The attribute of a human being is employed as an attribute of an inanimate thing; *haughty tower, loquacious rill, melancholy cloud.*
5. The attribute of an inanimate thing is ascribed to a human being; *hollow hypocrite, silken courtier, wooden dunce.*
6. An attribute of matter is applied to an operation of the mind; *golden opinion, sparkling fancy, substantial reason.*

7. An attribute of an object of one sense, is figuratively applied to an object of another; *rough wine, soft speech, sweet landscape.*

In addition to these additions, it is most important to have it remarked that, independent of metaphors and figures, a multiplicity of epithets are found in the natural and distinctive qualities of all animals and things; as, *reasoning man, shaggy bear, salt sea.* Perhaps the following form exhibits at one view all that is necessary to illustrate the principal sources of epithets:—

EPITOME OF ENGLISH EPITHETS.

Epithets are either literal or figurative.	{	Literal.	{	Positive or negative.	{	
		Expressive of any quality eminently or distinctively characteristic of a subject.				Bearded man, beardless boy. Flavorous wine, insipid water. Orthodox priest, unbelieving heathen.
		Figurative.				Epithets are ascribed—
		Attributing a quality proper to one subject to any other subject having resemblance or analogy.				1. From one subject to any other resembling; as, billowy cloud. 2. From a human being to an inferior animal; as, laughing hyæna. 3. From an inferior animal to a human being; as, barking cynic. 4. From a human being to an inanimate thing; as, angry drum. 5. From an inanimate thing to a human being; as, senseless miser. 6. From matter to an operation of the mind; as, brilliant thought. 7. From an object of one sense to that of another; as, delicious music.
		Attributing a quality proper to one subject to another subject having external relation, &c.		By metonymy, &c.		1. Of a cause to an effect; thus, benevolent smile. 2. Of an effect to a cause; thus, smiling happiness. 3. An effect to a cause; thus, virgin chastity. 4. Of a subject to a member or part; thus, studious eye. 5. Of an agent to an instrument; thus, blood-thirsty axe. 6. Of an agent to what is acted upon; thus, skilful harp. 7. Of one subject to another; thus, sapless age. 8. Of a circumstance to a thing; thus, pelted apples. 9. Of part of the body to an act of the mind; thus, biting envy. 10. Of the contents to the container; thus, flowing bowl.
		Attributes of which the relation is contrariety.		By irony.		1. The figure in ridicule; magnanimous mouse. 2. The figure in sarcasm; darling gold. 3. In oxymoron, or paradox; pleasing pain.

The extensive use made of metaphors, tropes, and other figures of speech, in the creation of epithets, is abundantly seen in this epitome—how infinitely they enlarge the ordinary powers of language, and what life, strength, and grace they give to expression, has been often remarked; but as the terms have sometimes been indiscriminately used, and at other times imperfectly discriminated, it may be as well, previous to any further mention of the use made of them, to look at what they consist of, and at the extent to which they may be distinguished from each other—although we cannot affect to believe that they are more than partially applicable to the particular object of these pages.

By the term figure, we understand any “word of speech in which a word is distorted or deflected” [turned] “from its literal or primitive signification;” and as this is equally visible in metaphor and other tropes, the term figure may be considered as the general term—including the particular term. Some who have treated of figures have considered them as “borrowed from the stage, where the different habits and gestures of the actors, suitable to their several characters, were by the Latins called figure;” and as language is the dress, as it were, of our thoughts in which they appear; so any *particular manner*

¹ *Figura*, quasi *figura*.—*Minsheu*. Perhaps from *figo*, to feign, to form, to adorn—which senses, although various, are all applicable to figure—which is a fiction; form of speech; flower of speech.

of speaking may, in a large sense of the word, be called its figure. But rhetoricians have limited the sense of the word to such *forms of speech* as differ from the more common and ordinary way of expression: a figure, therefore, is that *form of language* which is suggested either by the imagination or the passions."—*Encyc. Brit.* vol. XV. p. 361.

By the term trope,¹ we understand a word "turned" to a particular purpose, or "used in a sense different from that which literally belongs to it." Amongst tropes—confining ourselves strictly to what are called "*figures of words*"—are classed metaphor, metonymy, and synecdoche; all figures of relation, real or imaginary: the relation of metaphor being that of resemblance and analogy only. Every metaphor is therefore a trope, although every trope is not a metaphor; and a figure, although every figure is not either a metaphor or other trope.

Metaphor,² of all figures the most important, is the most common; and as it prevails to an extraordinary extent in our everyday dialect, we note the several definitions given of it—curious rather for the studied use of a diversity of words to express the same idea, than for any particular difference that is to be discovered in them. By *Quintilian*, metaphor is described as "a shorter similitude." *Lord Kames* says, "it differs from a simile in form only;" *Dr. Johnson*, that it is "a simile comprised in a word;" *Dr. Campbell*, "a comparison in epitome;" *Dr. Blair*, "a comparison in an abridged form;" and other authors, "a simile in miniature;"—the accuracy of all which is questioned by a modern critic of very considerable acuteness, but who has exercised it on the definition of metaphor with perhaps more freedom than utility—objecting to the definitions of all who preceded him, without offering anything equally intelligible himself. His description of metaphor is "a dramatic figure, which effects its purposes by personating;"³ a use which it certainly has to a limited, but—more especially as connected with our subject—only a very limited extent; whilst, of all figures, metaphor contributes most to the number, boldness, and beauty of epithets.

It has already been remarked, that in metaphors and tropes, the figurative word is used in a sense which does not literally belong to it; and although metaphor is most extensively employed, and is emphatically the language of imagination and passion; yet, as the rules by which all figures of speech are kept within the bounds of reason apply equally to other tropes as well as metaphor, we shall venture to consider them without distinction. The great advantage of figures of speech is, that they give to objects which are common and familiar a new aspect and uncommon significance—elevating them *above* our ordinary conception, or degrading them *below* it. Thus most nouns, by means of epithets, acquire accessory ideas, which supply the want of new words, by multiplying the signification of those we already possess; as, for instance,—

Common.	Elevating.	Degrading.
Ambition....Bold, rash, restless.....	Sky-aspiring, glorious, godlike.....	Greedy, mad, curst.
Cloud.....Dark, flying, gloomy.....	Fawning, majestic, feather-footed.....	Dirty, lazy, hideous.
Gold.....Shining, heavy, yellow.....	Resistless, eloquent, all-worshipt.....	Tawdry, barren, impious.

Of these instances, the two last only are exemplary; as, whilst the three first epithets to Cloud, namely, *dark, fleeting, gloomy*, and to Gold, *shining, heavy, yellow*, appear sufficiently literal, the three first epithets to Ambition are so far figurative, that they illustrate a remark, which has been frequently made, that *figurative words by common use* cease to be figurative: and misled by their commonness, we were scarcely aware, until we had placed them in the position they occupy on our page, that the words "bold, rash, restless," the attributes of Ambition, were anything *more* than literal. By the other words, however, our idea is sufficiently exemplified; and it would be a contempt of the understanding of our readers, to suppose any further illustration of the difference between a literal and figurative epithet, or of the extensive use of such as are figurative, at all necessary.

Of the use of metaphors, very extraordinary opinions appear to have been held by a great critic, and also by the great rhetorician of the last century, which, connected as they are with the principal epithets in our language, we feel ourselves called upon to remark on. *Lord Kames*, in his *Elements of*

¹ *Tropus*, Latin, from the Greek τροπος; *verto*, to turn.—*Leman*.

² *Metaphora*, Lat.; Μεταφορα, Greek—*Minsheu*—from μεταφερω; *transfero*, to transfer, to use figuratively. *Webster* says, from μετα, over, and φερω, to carry.

³ See a Treatise on the Figures of Speech by *Alexander Carson*, A.M. Dublin: William Curry, jun., and Co. George B. Whittaker, London. Oliver and Boyd, Edinburgh.

Criticism, Chap. xx. Section 6, states, that "a metaphor, like a simile, is excluded from *common conversation*, and from the description of ordinary incidents." Having long entertained a conviction that metaphors, and some other figures of speech, were the language of nature, we were somewhat surprised, on returning to the classic pages of the *Elements of Criticism*, which in long bygone days were a favourite study, to be told in them that so natural and expressive a figure was excluded from *common use*; and although we can easily understand, that in common conversation a metaphor, artificially constructed, and carried through a long and laboured period, would not be much relished by an auditor, we yet see no reason to retract an expression made in a previous page of these remarks, that metaphors—figures of words as well as of thought—"abound in our everyday dialect;" and of the utility and, indeed, necessity of some metaphors, all our rhetoricians are agreed; admitting that they form an integral part of our language, giving to it, according to our view of them, a species of animation, without which the attention of even "*good listeners*" could scarcely be kept awake.

But the opinion of Lord Kames appears not only to have been adopted by the great rhetorician of the last century, Dr. Campbell; but, in fact, extended by him. He says that "a new metaphor is rarely to be risked;" and although he afterwards admits that "it hath the strongest effect when first ushered into the language," yet contends that, "by reason of its peculiar boldness, it is rarely to be hazarded;" and that, "in modern times, the privilege of coining tropes is almost confined to poets and orators."—*Philosophy of Rhetoric*, book III. chap. I.

How far these opinions are inconsistent with other authorities is now to be shown. Dr. Blair, devoting the *XVth* of his *Lectures on Rhetoric* to metaphor, says, that "all language is strongly tinged with it; that it insinuates itself even into *familiar conversation*;" and subsequently recommending that "trite and common resemblances should be avoided in metaphors," he says "to be new and not vulgar is a beauty." Taking the same view of the subject, and objecting to Lord Kames's assertion, that metaphor "is excluded from common conversation," &c., Mr. Carson says, "every hour's experience convinces us of the contrary;" and, after agreeing with Dr. Blair that it "insinuates itself even into familiar conversation," observes, with respect to the expression of Dr. Campbell, that "the privilege of coining metaphors is almost confined to poets and orators," remarks, that the critic "shuts up the sources of the figure altogether;" and contends that "the right of using new metaphors is not like the privilege of coining money, but like the liberty of the press, every author having the right to publish his own;" that "a new metaphor is as clear as an old one," for "it brings its own light with it."

That metaphors are "the natural language of imagination and passion," has, we believe, never been disputed: and unless those who think with Dr. Campbell, that "a new metaphor is scarcely to be risked," can show that imagination is no longer to be exercised, and passion no longer to be felt,—or when felt, ought not to be allowed *natural expression*,—we apprehend that the opinions objected to, must be considered as founded altogether in error; a conclusion warranted, not simply by the authorities we have quoted, but by the highest authority of the present day, to the effect that "a new metaphor, if not far fetched and obscure, adds greatly to the force of the expression;" that "there is very little comparatively, of energy produced by any metaphor that is in common use;" and, citing Aristotle, remarks, "that the skilful employment of metaphors, more than any other ornaments of language, may be regarded as a mark of genius;" and intimating that any which is striking, from *not being in common use*, is a kind of property of him who has invented it.—"*Elements of Rhetoric by Richard Whateley, D.D., Archbishop of Dublin.*" Part III. Chap. 11. Sec. 3.

To the tropes already noticed, must be added a fourth, namely "*Irony*;"¹ of which the explanation given by Dr. Johnson is, "a mode of speech in which the meaning is contrary to the words." Dr. Webster says, much less intelligibly, it expresses "a sense inconsistent with that which the speaker intends to convey." According to another authority, it is "a trope, in which one contrary is signified by another."—*Encyc. Brit.* vol. xv. p. 358.

This trope, which is sometimes unquestionably ambiguous, is not distinctly treated of, either by Lord Kames or Dr. Campbell. In the *Elements of Criticism*, however, mention is made of it in Chap. XII. entitled "*Ridicule*;" but in the *Philosophy of Rhetoric* all we find is, that "it is a trope of which the relation is contrariety." Of the connection of irony with ridicule, intimated by the illustrious critic, there can be no question; and the examples quoted by him from Swift,—whose works abound

¹ Fr. *Ironie*; It. *Ironia*; Lat. *Ironia*; Greek, ἰρωνία;—speaking by contraries.—*Minshew*. From ἰρων, a banterer, a droll. It was the favourite figure of Socrates, who acquired, by the frequent use of it, the name—ἰρων.

with particular species of it,—amply demonstrate the power of the figure in affording, by *undeserved* and *extravagant praise*, full measure of *deserved contempt*. The trope is, however, of great variety, and in that respect requires consideration. Of all our rhetorical writers, Mr. Carson takes, we think, the most comprehensive and most correct view of it; characterizing it as a figure of which the “literal import of the words is the contrary of what it means to express.” Adopting this definition as the most expressive of the general property of the figure, but reserving the consideration of the peculiar nature of the subordinate species of it, we proceed to offer a choice of examples:—

“Well said, good woman’s taylor! Well said, courageous Feeble! Thou wilt be as *valiant* as the wrathful dore, or most *magnanimous mouse*!”—SHAKESPEARE. *2nd Pt. Hen. IV. Act III. Sc. II. l. 162.*

A deep, occult philosopher!

As *learned* as the wild Irish are.—BUTLER. *Hudibras, Pt. I. Canto I. l. 537.*

How now? What! lost your cloak and suit?

A jest, I vow!—a very *pretty jest*!—CARTWRIGHT. *Ordinary, Act II. Sc. IV. l. 20.*

I’ll please the maids of honour, if I can:—

Without *black velvet breeches*, what is man?—BRAMSTON. *Man of Taste, line 340.*

Now meet thy fate, incens’d Belinda cried,

And drew a *deadly bodkin* from her side.—POPE. *Rope of the Lock, Canto v. St. 87.*

A tigress robb’d of young,—a lioness,

Or any *interesting beast* of prey,

Are similes, at hand, for the distress

Of ladies who cannot have their own way.—BYRON. *Don Juan, Canto v. St. CXXXII.*

————— no man living would refuse

Green slippers, but from *treasonous views*;

Nor wash his toes, but with intent

To *overturn the Government*.—MOORE. *Intercepted Letters, VI. line 46.*

Amongst the species of irony, Mr. Carson includes “Sarcasm,”¹ which is not recognised as a figure in the works of our principal rhetoricians; but comes strictly within the definition of a figure, viz.—“that language which is suggested either by the imagination or the passions,” and therefore is not to be rejected. We submit some examples in accordance with his idea of it:—

Herc, under leave of Brutus, and the rest,—

(For Brutus is an *honourable man* :

So are they all, all *honourable men*)—

I come to speak in Cæsar’s funeral.

SHAKESPEARE. *Julius Cæsar, Act III. Sc. II. line 90.*

————— hurricanes of fierce commotion

Became *strong motives* to devotion ;

As carnal seamen, in a storm,

Turn *pious converts*, and reform.—BUTLER. *Hudibras, Pt. III. Canto II. line 535.*

My female friends, whose *tender hearts*

Have better learned to act their parts ;

Receive the news in *doleful dumps*,

The Dean is dead!—pray, what is trumps?—SWIFT. *On his own Death, line 225.*

¹ Fr. *Sarcasme*; Lat. *Sarcasmus*, a satirical jest, *Riddle*. Greek, *σαρκασμος*, from *σαρκαζω*; *carnes detraho*, to tear or bite off the flesh, to bite the lips for rage, *Malbby*. Smart, in his valuable Dictionary, explains it “a reproach in which the speaker draws the flesh (his lips) from his teeth;” that is, to show his teeth.

There shall they rot, ambition's *honoured fools*,
 Vain sophistry ! In these behold the tools
 That tyrants cast away ———— BYRON. *Childe Harold, Canto 1. St. 42.*

Oxymoron,¹ or Paradox, unnoticed by Kames or Campbell, but by Johnson and Webster given as "a well-known rhetorical figure," is by Carson assigned to irony, with which it is so obviously connected, that we are not without a suspicion that it is what has been contemplated, in some definitions of that paradoxical trope. We submit these as examples :—

Haue mee to bed ; eigh me, a freezing-frying ;
 A *burning cold* torments me, living-dying.
 SYLVESTER. *Du Bartas, Bk. II. Day 14. Week 11. line 746.*

————— Love is a *wofull blisse*,
 A wisdome whiche can no man wisse.—GOWER. *Confessio Amantis, Book V. l. 5991.*

Oft have I seen the wounded swaine
 Upon the rack of *pleasing pain*.—CHATTERTON. *See E.P. Vol. XV. page 496.*

All mankind a *bitter sweet* have found,
 A *painful pleasure*, and a grateful wound.—EUSDEN. *Steele's Miscellanies, page 79.*

'Tis then *delightful misery* no more
 But agony unmixed ———— THOMSON. *Spring, line 1074.*

Come send round the wine, and leave points of belief
 To *simpleton sages* and *reasoning fools* ;
 This moment's a flower, too fair and too brief,
 To be withered and stained, by the dust of the schools.
 MOORE. *Irish Melodies. "Come send round," &c.*

The last figure which we feel ourselves called upon to notice is Hyperbole,²—the most daring of all figures ; "expressing much more or less than the truth ; and representing things much greater or less, much better or worse than they really are." It appears most frequently in the form of a metaphor, but is occasionally seen in the other tropes, including even irony and its secondary figures. The author of the *Philosophy of Rhetoric* makes trifling mention of it ; but his precursor, Lord Kames, evidently gave to it great attention, though, unluckily, to very little purpose. According to Mr. Carson, all the great critics, from Longinus down to Dr. Blair, have mistaken the real character of the figure—as shown in the examples which they have given of it,—and which are so ably exposed in the *Treatise on the Figures of Speech*, that we apprehend appeal from opinions there expressed, would be a waste of time, worse than useless. The objections made to the examples referred to, are founded on their obvious absurdity and extravagant abuse of truth, which in the figure is never outraged, although it be *literally* exceeded.

Of all the condemned passages, although several of them are poetical, yet not one affords an epithet in which the supposed figure resides ; and therefore reference to them would be here misplaced. Perhaps the pages appended to these remarks will supply some sufficient instances :—

God-like ambition	Bullying cloud	Tempestuous drum.
Sun-clad eagle	Star-dogged moon	Heaven-threat'ning oak.

The following appear more excusable :—

Quick-set beard	All-mighty gold	Hundred-throated nightingale.
-----------------	-----------------	-------------------------------

¹ Lat. oxymorus, silly-acute ;—words foolish in appearance, but containing a concealed point.—*Riddle*. Greek, *οξύμορον*, a smart saying, which at first view appears foolish. A rhetorical figure, in which an epithet of quite contrary significance is added to a word, as, cruel kindness.—*Webster*.

² Fr. *Hyperbole*. Greek *υπερ* super, and *βαλλο* jacio.—*Minsheu*. *Υπερβαλλω*, to throw beyond, *Webster*. Superjacio, to exaggerate or exceed anything.—*Riddle*.

And these unexceptionable :—

Long-tongued fame.

Uxorious ivy.

Eagle-winged pride.

Whatever it may be, it is, we submit, essential that the attribute or quality in hyperbole must be such as *literally* belongs to the subject or thing, or such as can be imagined to be figuratively related to it: the figure is in the *degree* of the quality imputed to it, and must not *obviously* be to an absolutely incredible extent.

Of the advantage derived from figures of speech, sufficient has already been said; and in no part of our language is it more evident than in our epithets, which exhibit figures in their best form, that is conciseness: escaping the abuse to which they—and more especially metaphors—are in other forms subject. But it is important to remark that great judgment, and even forbearance, is required in the employment of epithets; and the more beautiful they are, the more sparingly ought they to be used, or those who are lavish of them will expose themselves to the ridicule cast by Aristotle upon Alcidas the Athenian, who wrote an eulogy upon death; considering his extravagant use of them a folly equal to that of “using sweetmeats as common food.”¹

That there are other and greater abuses connected with epithets than a lavish use of the best, is of course to be expected; but without being shown, it would scarcely be conceived how frequently even our most admired authors have transgressed in their employment of epithets, which we should not tolerate in the worst:—

Frozen ice. . . .	See <i>Heliconia</i> , Part 1. page 12.
Weeping tear. . . .	SHAKESPEARE. <i>Rape of Lucrece</i> , line 1375.
White white. . . .	SPENSER. <i>Britain's Ida</i> , Canto III. Stanza v.
Ponderous weight. . . .	MASSINGER. <i>Unnatural Combat</i> , Act III. Sc. III. l. 103.
Unfruitful barrenness. . . .	FLETCHER. <i>Fair Maid of the Inn</i> , Act III. line 353.
Vizor mask. . . .	GREEN. <i>The Spleen</i> , line 747.
Three-fork'd trident. . . .	SWIFT. <i>Young Lady's Complaint</i> , line 4.
White snow. ²	FAWKES. <i>Theocritus</i> , <i>Idyllium</i> XXIII. line 38.
Lettered syllable. . . .	DARWIN. <i>Temple of Nature</i> , I. line 366.

Others, not quite so objectionable, will be found in what may be denominated “far-fetched.”

Love-sick wind. . . .	SHAKESPEARE. <i>Anthony & Cleopatra</i> , Act II. Sc. II. l. 231.
Brain-racking study. . . .	GRAINGER. <i>Sugar Cane</i> , Book IV. line 632
Dry-biscuit jest. . . .	JONSON. <i>Every Man Out of Humour</i> , Act I. line 173.
Red smile. . . .	RANDOLPH. <i>Poems</i> , <i>Pastoral Courtship</i> , line 165.
Willing branches. . . .	DRYDEN. <i>Virgil</i> , <i>Pastoral</i> IX. line 42.
Sweet-blossomed fame. . . .	SAVAGE. <i>Wanderer</i> , Book III. line 213.
Aromatic pain. . . .	POPE. <i>Essay on Man</i> , <i>Epistle</i> I. line 200.
Ambrosial hair. . . .	COWPER. <i>Homer's Iliad</i> , Book XIV. line 209.
Wide-winged moon. . . .	SHELLEY. <i>Homer</i> , <i>Hymn to the Moon</i> , line 3.

Amongst objectionable epithets, another species to be remarked on is one which, from its Latin name, otiosum, we shall term *otiose*; or, in plain English, idle or unmeaning; but which are yet useful to the “climbers of Parnassus,” who measure the number of their feet on their fingers, and who claim the use of these, otherwise useless epithets, as a privilege to which they are entitled by prescription; or immemorial usage, of remote antiquity and indisputable authority. Of the terms alluded to, perhaps the most remarkable are the words “fair,” “soft,” “sweet,” to which we have to confess, not without some regret, we were so sparing of attention, that now, when there is an occasion to except against them, we apprehend the instances we can give will fail to convey anything like a sufficient idea of their indiscriminate, indefinite, and frivolous quality.

Notwithstanding this censure, and that Aristotle elsewhere repeatedly insists upon moderation in the use of epithets; yet Dinnerus, the compiler of the “Farrago,” overloads his pages with a multiplicity from the “Dionysiaca,” an heroic poem in forty-eight books, by Nonnus, a poet of the fifth century. Lempricre says, the work is “a wonderful collection of heathen mythology and erudition.” Dinnerus calls the author “*the Midas of Epithets*.”

² We have somewhere seen it remarked that this epithet is so used by Homer, but we have searched for it in vain—it is, however, to be found in Theocritus; and Aristotle says that “white milk” is admissible in poetry.

Fair arbour; fair bird; fair cypress; fair daisy; fair edifice; fair fountain; fair garden; fair heaven; fair island; fair jewel; fair kingdom; fair laurel; fair moonshine; fair nightingale; fair oblivion; fair plenty; fair quarrel; fair rill; fair sun; fair town; fair vale; fair world; fair yoke.

Soft alarm; soft bower; soft courage; soft delusion; soft elysium; soft fragrance; soft grace; soft harangue; soft idea; soft knock; soft language; soft myrtle; soft nonsense; soft olive; soft pavilion; soft perfume; soft radiance; soft shade; soft silence; soft thought; soft verdure; soft yes.

Sweet arbour; sweet beef; sweet clown; sweet distress; sweet echo; sweet fish; sweet goose; sweet hamlet; sweet jest; sweet knoll; sweet lane; sweet melancholy; sweet number; sweet ornament; sweet philosophy; sweet quarrel; sweet rhetoric; sweet saint; sweet tomb; sweet vapour; sweet welkin; sweet year.

Other words, of the same description, are to be found in our poetry; but considering the whole species as insignificant, they were rejected as inadmissible in the collection; and we can only supply one more example, which has an additional claim to notice from its containing an additional syllable, without any increase of significance.

Goodly adventure; goodly bacon; goodly chin; goodly dream; goodly dwelling; goodly eye; goodly fashion; goodly flower; goodly gentleman; goodly gown; goodly hermit; goodly knight; goodly morning; goodly nap; goodly pasture; goodly retinue; goodly saying; goodly tree; goodly village; goodly work.

From epithets of no meaning, we come to epithets which ought to have much; they are somewhere termed "*hydra-headed*," but happily we have few or no examples in modern poetry. At what period the hydras first appeared in our language, we have been unable to ascertain; but Chapman exhibited them rather freely—particularly in his translations of the hymns attributed to Homer, and addressed to Hermes, Venus, Vulcan, and other Deities, &c. This species of epithet was ridiculed by Jonson in his *Volpone*, Act II. Sc. ii.; in a note on which, Mr. Upton says, "after the manner of Aristophanes;" the vulgarity of the compound is sufficient, we doubt not, to exempt us from quotation; but we give examples from Chapman of a different character:—

Born-to-bark-mouth'd dogs.	. . . .	<i>Hymn to Hermes, line 274.</i>
Great-in-ebbs-and-flows ocean.	. . . .	.. .. line 346.
The-all-of-gold-made Venus.	. . . .	<i>Hymn to Venus, line 110.</i>

Some are more hydra-headed:—

Top-on-top-to-heaven's-pole-heaped Ida.	. . . .	<i>Hymn to Venus, line 95.</i>
All-things-bringing-to-an-end year.	. . . .	<i>Hymn to Vulcan, line 5.</i>
The-with-snow-still-crown'd Parnassus.	. . . .	<i>Hymn to Apollo, line 448.</i>

But little gratifying to the taste, even of an age not remarkable for the purity of its literary character, these misshapen inventions appear to have had few admirers or imitators, and we can give but two examples, collected in our pursuit of authorities for this part of our work; but the probability is, that others were seen and passed over as foreign to our purpose; our examples are from an author of no small repute.

Thy-still-with-sorrow-mentioned father.	. .	J. FLETCHER.	<i>Thierry and Theodoret, Act III. Sc. 1. l. 365.</i>
Your-so-long-congealed-and-flinty hardness.	<i>Ibid.</i>	.. ..	<i>IV. Sc. 1. l. 325.</i>

Objectionable, as most unquestionably are, the compounds of which we have been speaking, they are yet distantly akin to a species of epithet the most beautiful and expressive in our language; and whose origin, like that of the reprobated, was Greek. The species of which we are now speaking consist of two words united by a hyphen, and which may be either, 1. Two nouns. 2. An adjective and a noun. 3. A noun and an adjective. 4. An adjective and participle; or 5. An adverb and adjective; as for example:—

1. Star-light smile; way-side violet; earth-cumberer Ajax.
2. Bare-bone famine; light-foot tiger; grey-beard Boreas.
3. Mirth-moving jest; pity-pleading tear; field-whitening snow.
4. Red-winged lightning; high-sparkling wine; long-tongued fame.
5. Ill-boding raven; well-travell'd monkey; widely-wasting war.

Terming these "ambitious," Harte says, "they were in great vogue about the year 1598;" and that "both Shakspeare and Ben Jonson ridiculed the ostentatious and immoderate use of them;" and he charges "the bold and self-sufficient translator of *Du Bartas*," Sylvester, with having "deluged the whole land" with them—but says, that "Dryden devised a few of them with equal diffidence and caution;" and those few "*exquisitely beautiful*"—that "Mr. Pope seized on them as family diamonds, and added an equal number from his own mines." Mr. Pope, in the Preface to his *Iliad* and *Odyssey* observes, that "Homer" (from whom he derived them), "affected them, to throw the language more out of prose,"¹ to fill the numbers with greater sound and pomp, and to thicken the images;" considering them "as supernumerary pictures of the persons and things to which they are joined;" and says, "as a metaphor is a short simile, so these epithets are a short description."

Of the compound epithets given by Pope, great part are to be found in Chapman; and of those which he rejected in Chapman, some, with many additions, are to be found in Cowper, of a truly Homeric character; although his translations with the many have found infinitely less favour than those of Pope. The beauty and utility of compound epithets is, however, so generally admitted, that we cannot prevail upon ourselves to believe, that any living poet would join with Harte in his unmeasured condemnation of Sylvester; in whose works we have been unable to find anything which warrants the language that has been applied to him.

It is something sufficiently singular for remark, that Mr. Addison, in his papers "On the Imagination," Nos. 411 and 412 of the *Spectator*, observes "that poets who are always addressing themselves to the imagination, borrow more of their epithets from colour than from any other topic." Without committing ourselves by any assent to the correctness of this observation, we can yet bear testimony to the beauty of many passages to which colours have evidently contributed; but they are the colours of nature, and not of fancy. "The sight," as is well observed by the eminent author of the papers alluded to, "is the most perfect and most delightful of our senses;" and to gratify it, nature has thrown colours, with no sparing hand, upon all her works; leaving the poets, who are emphatically her "painters," to describe them as they best can,—and beautiful indeed are the pictures they have given us of the "*rosy-fingered morning*," and the "*black-browed night*," the blue floor of heaven, and the green lap of earth; from the last of which Milton says,—

"May throws
The yellow cowslip and the pale primrose."

How much, and what variety of colours are seen in flowers, it would be idle to insist on; but not so, we presume, to illustrate the accuracy with which they have been painted by the poets.

————— *daisies pied*, and *violets blue*,
And *ladies' smocks* all *silver white*;
And cuckoo buds, of *yellow hue*,
Do paint the meadows with delight.—SHAKSPEARE. *Love's Labour Lost*, Act V. Sc. II.

————— hoary-headed frosts,
Fall in the fresh lap of the *crimson rose*.—SHAKSP. *Midsummer Night's Dream*, Act II. II. 49.

Ye *violets* that first appear,
By your pure *purple mantles* known—
What are ye, when the rose is blown!—WOTTON. *You Meaner Beauties*, P. R. II. p. 312.

————— Ye *vallies low*
Throw hither all your quaint *enamelled eyes*,
That on the *green turf* suck the honied showers,
And *purple* all the ground with vernal flowers!
Bring the *rathe primrose*, that forsaken dies;
The tufted crow-toe, and *pale jessamine*;
The *white pink*, and the *pansy freckl'd with jet*;
The glowing violet ————— MILTON. *Lycidas*, line 136.

¹ Mr. Pope elsewhere asserts that epithets "are of vast service to this effect; and the right use of them is often the only expedient to render the narration poetical."—*Postscript to Homer*.

INTRODUCTION.

The rose is fragrant, but it fades in time ;
 The violet sweet, but quickly past the prime ;
White lilies hang their heads, and soon decay ;
 And *whiter snows* in minutes waste away.—DRYDEN. *Theocritus, Idyllium XXIII. line 57.*

Wee, modest, *crimson-tippèd flower*,
 Thou bonnie gem ;
 There in thy scanty mantle clad,
 Thy *snowy* bosom sun-ward spread,
 Thou lift'st thy unassuming head
 In humble guise.—BURNS. *To a Mountain Daisy, line 1.*

————— shrubs there are
 Of bolder growth, that at the call of spring
 Burst forth in blossom'd fragrance—*Lilacs* rob'd
 In *snow-white* innocence, or *purple* pride ;
 The sweet syringa, yielding but in scent
 To the rich orange ; or the woodbine wild
 That loves to hang, on barren boughs remote,
 Her wreaths of flowery perfume.—MASON. *English Garden, Book III. line 140.*

Laburnum, rich in streaming gold ;
 Copious of flowers, the *woodbine* pale and wan ;
Althæa with the *purple* eye ; the *broom*
Yellow and bright as bullion unalloyed.—COWPER. *The Task, Book VI. line 149.*

The same author, faithful to nature, gives us,—

————— *Scarlet hips* and stony haws,
 Or *blushing crabs*, or berries that emboss
 The *bramble* black as jet. —The Task, Book I. line 110.

No tree in all the grove but has its charms,
 Tho' each its *hue* peculiar—paler some,
 And of a *wannish* gray ; the willow such,
 And *poplar*, that with *silver* lines his leaf ;
 The *sycamore*, capricious in attire,
 Now *green*, now *tawny*, and, ere autumn yet
 Has chang'd the woods, in *scarlet* honours bright.—The Task, Book I. line 307.

Of the philosophy of colours, and of their origin in light, this is not the place to speak ; but the apostrophe of Mallett, showing their connection, is much too valuable to be omitted :—

Fairest of beings ! first created light !
 Prime cause of beauty ! for from thee alone
 The sparkling gem, the vegetable race,
 The lovely hues peculiar to each tribe,
 From thy unfading source of splendour draw.—MALLET. *Excursion, Canto II. line 75.*

But yonder comes the powerful king of day—
 At thee the ruby lights its deepening glow,
 And with a waving radiance inward flames :
 From thee the *sapphire* (solid ether) takes
 Its hue *cerulean* ; and of evening tinct,
 The *purple streaming amethyst* is thine ;
 With thy own smile the *yellow topaz* burns ;
 Nor deeper verdure dyes the robe of spring,
 When first she gives it to the southern gale,
 Than the *green emerald* shows—but all combined,
 Thick through the *whitening opal*, play thy beams.—THOMSON *Summer, line 147.*

Returning from this, we hope not unpardonable digression, and remembering that we have already alluded to words other than nouns, namely, verbs, participles, and adjectives, which are qualified, that is by adverbs, it is high time to give some examples. First, of verbs:—

I am to break with thee of some affairs

That *touch* me near—————

SHAKESPEARE. *Two Gentlemen of Verona, Act III. Sc. III. 191.*

Oh, earth, how like to heaven,—if not *preferr'd*

Most *justly*; seat worthier of gods, as built

With second thoughts ————— MILTON. *Paradise Lost, Bk. IX. 100.*

Blest as th' immortal gods, is he

The youth, who fondly sits by thee;

And hears and sees thee, all the while,

Softly speak and sweetly smile.—PHILLIPS. *Fragment to Sappho, line 4.*

Of participles:—

All the unaccomplish'd works of nature's hand;

Abortive, monstrous, or *unkindly mixed*.—MILTON. *Paradise Lost, Bk. III. l. 223.*

The starving chemist, in his golden views,

Supremely blest; the poet in his muse.—POPE. *Essay on Man, Epist. II. line 270.*

Now see him launch'd into the world at large;

If priest, *supinely droning* o'er his charge,

Their fleece his pillow; ————— COWPER. *Poems, Vol. I. p. 151, l. 270.*

Of adjectives:—

Nessus, to thee I call!

Vain is thy trust in flight, be *timely wise*!—DRYDEN. *Ovid Met. Book IX. l. 144.*

Dangerously dear

In woman's eye, the unanswerable tear:

That weapon of her weakness, she can wield

To save, subdue,—at once her spear and shield.—BYRON. *Corsair, Canto II. St. xv.*

So here I'll lie, my morning calls deferring

Till something nearer to the stroke of noon;

A man that's *fond, precociously* of stirring,

Must be a spoon.—HOOD. *Morning Meditations, l. 37.*

It is proper to note that adjectives are frequently used as adverbs. Dr. Johnson, on more than one occasion, says “barbarously;” and under the word “wondrous,” gives examples from Cowley, Dryden, and Pope, &c., of the outrage against grammar. The poets, however, of old,—even those emphatically termed classic,—have “always trampled upon grammarians;” and it has been remarked of Milton that he uses substantives as adjectives, and adjectives as substantives. Thus we find:—

The ocean stream *Paradise Lost, Book I. line 202.*

The bullion dross 704.

The palpable obscure II. .. 406.

The vast abrupt 409.

Milton also uses an adjective for an adverb:—

————— both seem'd highly pleased; and death

Grinned *horrible* a ghastly smile.—MILTON. *Paradise Lost, Book II. line 846.*

Blair, after him, says:—

Why this ado, in earthing up a carcase

That's fallen into disgrace; and in the nostrils

Smells *horrible* ————— BLAIR. *The Grave, line 169.*

To add another instance may be sufficient :—

Anchises, King of men, *clandestine* them
Obtain'd

COWPER. *Homer, Iliad, Book V. l. 310.*

After what has been said, a few words may be allowed to the specimen of English epithets contained in the following pages ; exemplifying a work intended to carry out the view of the most eminent literary character of our time ; taking as our model the work so highly spoken of by him. That the “Opus” of the Lord of Ravisby would have lost little of its value by the omission of his least valuable authorities ; and that our work would have suffered nothing by our exercising the same discretion, we are quite prepared to believe ; but for ourselves, we may say, that our rule has been not to admit as authority, the work of any author, unless of known classical education, or of evident natural talent ; except indeed, such as have come recommended to us, by the notice taken of them in the collections of Percy, Evans, Warton, Scott, Ellis, Mitford, and Southey, &c., whose industry well entitled them to such a recognition of their valuable labours. But, besides this, whilst we have felt, on the one hand, that a selection of epithets, from the works of our best authors only, might be most acceptable to scholars and to critics, we have yet, on the other hand, thought that the general utility of the work would be promoted by a general view of our epithets, as found in the great body of our national poetry ; and, as such, we have given them ; and if, in so doing, it appears that we have not always given the best authority for an epithet, we beg to submit that that may sometimes have arisen from the fact, that the works of some of the best authors were read, before the plan of our proposed work was sufficiently formed ; and the entry of many were deferred from the expectation that better passages, and more expressive of the nature and use of the epithet, would be found in the numerous works that must necessarily come under perusal. Another cause of omission may be inferred from the magnitude of our collection—upwards of *twenty volumes quarto*—which, when an authority was required for use, made it a matter of some difficulty to discover the best ; as the multiplicity of authorities had to be compared for that purpose ; and in the *impatience* of that labour, an authority thought sufficient has been admitted, when a better might, by a more *enduring* patience, have been found. It will occasionally be seen that more than one authority is given for the same epithet, sometimes because the same word has different significations ; sometimes for the reason that one demanded admission from the value of its precept, another from the high character of its author, or from the novelty or beauty in the thought, or grace in the expression of it.

Of having been inexcusably impatient of labour, we indulge an expectation that no literary man ever engaged in a similar pursuit will accuse us ; and beyond exemption from that accusation, we claim nothing. The *various* objects of our large work—“*the English Gradus*”—of which epithets form but a small part, has scarcely allowed time sufficient for all that might have been effected in them ; and one word in each letter of the alphabet (all that we could spare time to give) exhibits but an imperfect specimen of the abundance of our collections, or of the use which, in other hands, might have been made of them. Perhaps a place of deposit may be found for *the authorities*, where they may be available for public purposes ; which their intimate connection with our national language, and with the works of the most eminent authors in it, may possibly make desirable—but of this it is not for us to judge, or to anticipate judgment.

The nouns given in our pages have been selected with a view to variety ; but the most poetical of necessity avoided, with a view to brevity, as a very few of them would have filled our present volume of epithets, without affording any additional illustration of the principles which regulate their formation—to supply which, indeed it has still been necessary to consult our general collection ; at an expense of time which has sometimes been insufficiently compensated by the acquisition of imperfect examples. The best found have however been given ; and we submit them to the ordeal in which our work will, we doubt not, be justly dealt with.

ENGLISH EPITHETS.

UT PICTURA, POESIS—

Horace.

AMBITION.

- Accurst* . . . ———— accurst ambition,
 How dearly have I bought you! . . . DRYDEN. *State of Innocence*, Act II. Sc. 1. l. 89
- Airy* . . . Airy ambition, ever soaring high. . . SHEFFIELD. *Rapture*, line 23, E. P. X. p. 364
- Balked* . . . ———— The pangs of balked ambition. . . WELSTED. *Epistle to Garth*, line 121
- Baneful* . . . Why dost thou court that baneful pest ambition? POTTER. *Euripides Phœn. Virgins*, line 571
- Base* . . . Oh that a breast so fair, should be the seat
 Of base ambition ———— . . . TIGHE. *The Plants*, Canto III. line 938
- Big* . . . No more shall big ambition bend my brow. . . LEE. *Gloriana*, Act II. Sc. 1. line 151
- Black* . . . ———— black ambition stains a public cause. . . POPE. *Epilogue to Sat. Dialogue* II. line 228
- Blind* . . . ———— blind ambition quite mistakes her road. YOUNG. *Night Thoughts*, N. VI. line 393
- As hoodwinked falcons boldest pierce the skies,
 Th' ambition that is blindest highest flies. . . COLTON. *Conflagration of Moscow*, line 288
- Blown* . . . No blown ambition doth our arms incite. . . SHAKESPEARE. *Lear*, Act IV. Scene IV. line 29
- Bold* . . . ———— bold ambition dared to raise,
 On Tigris banks, the heaven-defying tower. . . BOYD. *Dante Inferno*, Canto XXXI. line 68
- Brave* . . . ———— brave thirst of fame, his bosom warms. CHURCHILL. *Rosciad*, l. 217, E. P. XIV. p. 275
- Bright* . . . ———— mean dependence, bright ambition's bane. HAYLEY. *Essay on Epic Poetry*, IV. line 351
- Burning* . . . ———— burning ambition ———— POOLE. *English Parnassus*, page 49
- Chaste* . . . ———— strong minds by chaste ambition nurst. HAYLEY. *Essay on Epic Poetry*, IV. line 161
- Climbing* . . . Ambition climbing with a giant's pride. . . SEWEL. *Ep. fr. London*, l. 35, N. C. VII. p. 147
- Curst* . . . In curst ambition I no rest could find. . . DRYDEN. *Conquest of Grenada*, Act II. line 221
- Ah, curst ambition! to thy lures we owe,
 All the great ills, that mortals bear below. . . TICKELL. *Prosp. of Peace*, l. 111, E. P. XI. p. 102
- Danned* . . . ———— damned ambition,
 That hurl'd from heaven's light millions of spirits. SHEIL. *Adelaide*, Act III. Scene 1. line 91
- Dangerous* . . . Here 's a most dangerous headlong ambition. . . MIDDLETON. *Mayor of Q.* Act IV. Sc. II. l. 352
- Daring* . . . ———— daring ambition ———— POOLE. *English Parnassus*, page 49
- Dark* . . . The dark ambition of a villain. . . J. BAILLIE. *Family Legend*, Act V. Sc. IV. l. 141
- Dire* . . . There endless strife, there dire ambition reigns. . . DENNIS. *Select Works*, II. p. 163, *Blenheim*, 257
- Divine* . . . ———— spirit with divine ambition puffed. . . SHAKESPEARE. *Hamlet*, Act IV. Sc. IV. line 52
- Dropsied* . . . The dropsy'd thirst of empire, wealth, or fame. . . NUGENT. *Epist. to Lord C.* l. 368, B. F. P. I. p. 99
- Eager* . . . Eager ambition's fiery chace ———— . . . YOUNG. *Night Thoughts*, N. IV. line 91
- Eagle-eyed* . . . The towering hope of eagle-eyed ambition. . . SMOLLET. *The Regicide*, Act IV. Scene III. line 6
- Eagle-plum'd*. The wing of eagle-plum'd ambition. . . H. MORE. *David and Goliath*, Part 1. line 119
- Eagle-wing'd*. ———— the eagle-winged pride
 Of sky-aspiring and ambitious thoughts. . . SHAKESPEARE. *Richard II.* Act I. Scene III. l. 128
- Envious* . . . Envious ambition ne'er slakes her thirst. . . MARSTON. *Malcontent*, Act I. Scene IV. line 85
- Ever-craving*. Ambition, restless, ever-craving fiend. . . PARLBY. *Revenge*, Act III. Scene 1. line 130

- False* . . . ————— oh, false ambition,
Thou lying phantom, whither hast thou lured? . . . BROWNE. *Barbarossa, Act V. Scene 1. line 103*
- Fatal* . . . Fatal ambition! say what wondrous charms
Delude mankind, to toil for thee in arms! . . . ROWE. *Misc. Poems, E. P. Vol. IX. page 465*
- Fell* . . . The tyrant's empty fame; offspring impure
Of fell ambition ————— . . . AWBREY. *Death of G. II. l. 5, N. C. Vol. VIII. 172*
- Feverish* . . . ————— farewell the feverish thirst of Fame. . . CHURCHILL. *Apology, l. 350, E. P. XIV. p. 283*
- Fierce* . . . Who knows but he whose hand the lightning forms
Pours fierce ambition on a Caesar's mind. . . POPE. *Essay on Man, Epistle 1. line 159*
- Fiery* . . . ————— fiery ambition ————— . . . POOLE. *English Parnassus, page 49*
- Foul* . . . Virtue is choak'd with foul ambition. . . SHAKSPEARE. *2nd Henry VI. Act III. Sc. 1. l. 143*
- Frail* . . . ————— muse on empires' fallen state,
And frail ambition's hapless fate. . . J. WARTON. *Ode, line 41, E. P. XVIII. p. 165*
- Frantic* . . . Frantic ambition has her separate claim. . . NUGENT. *Epist. to Lord C. l. 367, B. F. P. I. p. 99*
- Gaunt* . . . Gaunt ambition's spectre haunts my sight. . . CUMBERLAND. *Alcanor, Act II. Scene 11. line 208*
- Giant-like* . . . Oh, giant-like ambition, ————— . . . BEAUM. AND FLETCHER. *The False One, V. Sc. IV. l. 112*
- Gigantic* . . . ————— gigantic phantom of the brain,
Ambition, breeding monstrous hopes and fears. . . PHILLIPS. *Ode, Strophe 4, E. P. Vol. XIII. p. 122*
- Glorious* . . . The glorious frailty of the noble mind. . . HOOLE. *Tasso. Jerusalem, Book III. line 547*
- Godlike* . . . Here's glory, power, ambition's godlike thirst,
Slak'd to the full. . . CROLY. *Catiline, Act II. Scene 1. line 380*
- Grasping* . . . ————— grasping ambition ————— . . . WALTER SCOTT. *The Talisman, Vol. I. page 156*
- Great* . . . O energy divine of great ambition,
That can inform the souls of beardless boys. . . ROWE. *Ambit. Stepmother, Act II. Sc. 11. line 215*
- Greedy* . . . ————— greedy ambition ————— . . . POOLE. *English Parnassus, page 49*
- Hard* . . . ————— songs of conquest pealing round the car
Of hard ambition ————— . . . BOWLES. *Monody at Matlock, line 102*
- Haughty* . . . Haughty ambition, riot, lust, and pride. . . BLACKMORE. *King Arthur, Book II. line 60*
- Haughty-eyed* . . . Soft flattery and haughty-eyed ambition. . . QUARLES. *Feast for Worms, page 48, line 27*
- Headlong* . . . No bounds his headlong vast ambition knows. . . ROWE. *Lucan. Pharsalia, III. line 83*
- High* . . . ————— high ambition has great things design'd. . . LEE. *Sophonisba, Act V. Scene 1. line 71*
- Hot* . . . ————— age endures
His calentures of hot ambition ————— . . . DONNE. *On Lord H. line 125, E. P. V. page 187*
- ————— one, by hot ambition mounted to a throne. . . CHAMBERLAIN. *Pharonnida, Bk. V. Canto 11. l. 311*
- Jealous* . . . ————— jealous ambition ————— . . . POOLE. *English Parnassus, page 49*
- Ill-weaved* . . . Ill-weaved ambition, how much art thou shrunk. . . SHAKSPEARE. *1st Henry IV. Act V. Sc. IV. l. 89*
- Impatient* . . . ————— ambition is like love, impatient,
Both of delays and rivals ————— . . . DENHAM. *Sophy. Act II. Scene 1. line 245*
- Inordinate* . . . ————— the heat of inordinate ambition. . . TUPPER. *Proverbial Philos. Series II. page 152*
- Insane* . . . ————— insane ambition
Founded all those high-built hopes. . . CAMPBELL. *Poet. Wrks. I. p. 207, Theodoric, l. 397*
- Insolent* . . . ————— insolent and base ambition ————— . . . JONSON. *Cynthia's Revels, Act III. Sc. IV. line 58*
- Keen* . . . ————— keen ambition fir'd his soul. . . HERBERT. *Helga, line 1818, Canto v. page 117*
- Lawless* . . . ————— it too much savor'd
Of lawless and unjust ambition ————— . . . BEAUMONT. *Laws of Candy, Act I. line 42*
- Lofty* . . . ————— lofty ambition ————— . . . POOLE. *English Parnassus, page 49*
- Low* . . . Awake, my St. John, leave all meaner things
To low ambition ————— . . . POPE. *Essay on Man, Epistle 1. line 2*
- Mad* . . . ————— ambition mad, that stems alone
The boisterous surge with bladders blown. . . HAMILTON. *Contemplation, 103 E. P. XV. 608*
- Mad'ning* . . . ————— strong with wild ambition's mad'ning fires. . . MICKLE. *Camoens Lusiad, Book IV. line 458*
- Mean* . . . ————— mean ambition fix
On the false lustre of a coach and six. . . GAY. *Trivia, Book II. 569 E. P. Vol. X. p. 461*
- Merciless* . . . ————— merciless ambition and mad zeal . . . SHELLEY. *Poet. Wrks. p. 13, Queen Mab, VI. l. 178*
- Mighty-swollen* . . . ————— mighty-swollen ambition, pent in no limits. . . SILVESTER. *Du Bartas, The Furies, line 691*
- Noble* . . . Ay, father, I have had those earthly visions
And noble aspirations in my youth. . . BYRON. *Manfred, Act III. Scene 1. line 119*
- Obstinate* . . . ————— obstinate ambition leads
Through all the rugged roads of barren lore. . . ARMSTRONG. *Art of Health, Book IV. line 62*

- Panting* . . . ——— panting ambition spurs their tired breast. P. FLETCHER. *Eclogue*, iv. *Stanza* 25, *line* 1
- Pestilent* . . . ——— ambition, pestilent and pale. . MASON. *Poems*, *El.* 1. l. 13, *E. P.* XVIII. p. 334
- Plotting* . . . ——— plotting ambition ——— . POOLE. *English Parnassus*, page 49
- Powerful* . . . Ambition, thou powerful source of good and ill. . YOUNG. *Night Thoughts*, N. vi. *line* 399
- Proud* . . . Proud ambition is but a beggar ——— . DANIEL. *Musophilus or D. of L.* *line* 587
- Proud-crested*. Proud-crested fiend, the world's worst foe, ambition. BLOOMFIELD, *Rural Tales*, p. 81, *Ballad*, *St.* xi.
- Quenchless* . . . ——— there is a fire and motion of the soul
But once kindled, quenchless evermore. BYRON. *Childe Harold*, *Canto* III. *Stanza* 42
- Raging* . . . ——— much the raging thirst of fame, exceeds
The generous warmth, that prompts to worthy deeds. GIFFORD. *Juvenal*, *Satire* x. *line* 190
- Rank* . . . ——— empty shows, and senseless noise,
And all that rank ambition breeds ——— . COWLEY. *The Garden*, l. 15, *E. P.* VII. p. 202
- Rash* . . . Towns turned to ashes, fanes involved in fire!
These deeds the guilt of rash ambition tell. FAWKES. *On the Peace*, l. 53, *P. C.* Vol. I. 114
- Restless* ! . . . ——— restless ambition, never at a stand. . DANIEL. *Chorus from Philotas*, *E. P.* III. p. 580
- Ruthless* . . . ——— ambition, restless, ruthless fiend. . PARLBY. *Revenge*, *Act* III. *Scene* 1. *line* 130
- Sacred* . . . O sacred hunger of ambitious mindes. SPENSER. *Faery Queen*, *Book* V. *Canto* XII. l. 1.
- Self-will'd* . . . Dungeons and thrones, which the same hour refill'd
As heretofore; because ambition was self-will'd. BYRON. *Childe Harold*, *Canto* III. *Stanza* 82
- Senseless* . . . Senseless ambition, that forgets or not observes. WARNER. *Albion's England*, *Chap.* LXXXV. l. 28
- Sky-aspiring* . . . Ambition, sky-aspiring, led him on. SMART. *Hop Garden*, *Book* I. *line* 198
- Slippery* . . . In ways of greatness think on this,
That slippery all ambition is. HERRICK. *Hesperides*, Vol. II. *page* 42, *line* 4
- Steep* . . . ——— free from the lets of steep ambition. DONNE. *Progress of Soul*, v. *E. P.* Vol. V. p. 192
- Stern* . . . ——— stern ambition once forsook
His wavering crown, to follow woman. BYRON. *Mis. Poem*, l. 7, *see Childe Har.* i. p. 209
- Strife-hatching* ——— strife-hatching ambition. . SILVESTER. *Du Bartas*, *Columnnes*, *line* 21
- Strong* . . . ——— avarice and strong ambition reign GAY. *Dione*, *Act* III. *Scene* v. *line* 30
- Strong-wing'd* Abashing, humbling thought! enough to force
Strong-wing'd ambition from her eagle course. WOTY. *Wks.* Vol. II. p. 88, *Prospect of Life*, l. 32
- Stubborn* . . . ——— graces that might lull
Stubborn ambition to inglorious rest. LEE. *Cæsar Borgia*, *Act* I. *Scene* i. *line* 141
- Sublime* . . . ——— but rare
On earth, is such sublime ambition found. MONTGOMERY. *Satan*, *Book* III. *line* 165
- Subtle* . . . Ambition's dark and subtle art
Too oft love's rites, have misapplied. PHILLIPS. *Ocean Cavern*, *Canto* III. *Stanza* 8
- Swift* . . . Thy swift ambition could not stay my death. . DRYDEN. *The Assignment*, *Act* V. *Scene* IV. l. 147
- Thoughtful* . . . ——— thoughtful ambition ——— . POOLE. *English Parnassus*, page 49
- Thriftless* . . . Thriftless ambition, that will ravin up
Thine own life's means. SHAKESPEARE. *Macbeth*, *Act* II. *Sc.* iv. *line* 35
- Thwarted* . . . The Gaul insatiate, burning with the pangs
Of wild ambition thwarted ——— . RICHARDSON. *Poems*, page 83, *Corsica*, *line* 42
- Towering* . . . The towering wing of eagle-plum'd ambition H. MORE. *David and Goliath*, *Part* i. *line* 119
- Treacherous* . . . I yielded up my fond believing heart
For the charms of treacherous ambition. SMOLLET. *The Renegade*, *Act* I. *Sc.* v. *line* 7
- Turbulent* . . . Where lust and turbulent ambition reign,
Death took swift vengeance. YOUNG. *Night Thoughts*, N. v. *line* 800
- Typhæus-like* ——— typhis-like ambition led the way. STORER. *See Heliconia*, *Part* VIII. *page* 10
- Tyrannical* . . . Painted deceit, tyrannical ambition,
Chase these far from you BOWRING. *Specimens of Polish Poets*, page 100
- Vain* . . . ——— ambition idly vain;
Revenge and malice swell her train. PENROSE. *Madness*, *line* 16, *B. P.* XI. *page* 615
- Vast* . . . Your vast ambition leaves no fame for me. . DRYDEN. *Conquest of Granada*, Pt. II. *Act* III. l. 115
- Vaulting* . . . Vaulting ambition which o'erleaps itself. . SHAKESPEARE. *Macbeth*, *Act* I. *Sc.* VII. *line* 25
- Vile* . . . Ah, vile ambition, how dost thou deceive! . DRAYTON. *Lady J. Gray to Lord G. Dudley*, l. 43
- Uncontroll'd* . . . Uncontroll'd ambition grasps at once,
Dominion absolute, and boundless wealth. H. MORE. *Sacred Dramas*, p. 152, *Belshazzar*, l. 179
- Uncurbed* . . . Uncurbed ambition, unresisting sloth,
And base dependence, are the fiends accurst. . MASON. *The English Garden*, *Book* III. *line* 561

- Unsatisfied* . . . ——— unsatisfied ambition. . POOLE. *English Parnassus*, page 49
- Wakeful* . . . Within his breast, as in a palace, lie,
Wakeful ambition, leagued with hasty pride. . P. FLETCHER. *Poetical Misc. E. P. VI.* page 157
- White-rob'd* . . . White-rob'd ambition leads, ignobly proud,
To cringe for votes, and coax the fickle crowd. . HOWES. *Persius*, *Satire v.* line 345
- Wild* . . . Wild ambition loves to slide, not stand ;
And fortune's ice, prefers to virtue's land. . DRYDEN. *Absalom and Achitophel*, Part 1. l. 198
- Young* . . . Lowliness is young ambition's ladder. . SHAKSPEARE. *Julius Cæsar*, Act II. Sc. 1. l. 22

BEARD.

- Abraham-color'd* A goodly long thick Abraham-color'd beard. . MIDDLETON. *Johnson & Stevens Shaks. I.* p. 274
- Auburn* . . . ——— auburn of the darkest dye . . W. SCOTT. *Marmion*, Canto v. Stanza 1X. l. 6
- Bedabbled* . . . Ravola was with his beard bedabbled, took
Licking of Rhodope ——— . . STAPLYTON. *Juvenal*, *Satire IX.* line 4
- Big* . . . A beard bigge bushy knotted gristally. . CAREW. *Tasso*, *Jerusalem*, *Singer's edit.* p. xxxv.
- Black* . . . ——— berd as black as fethirs of the crow. . CHAUCER. *The Court of Love*, line 1060
- Black-picked* This wagtail Priest with the black-picked beard. . LEE. *Cæsar Borgia*, Act V. Sc. II. line 312
- Blue* . . . A beard which newly shorn looked blue ——— . STEELE. *Woman*, line 23, S. P. M. page 76
- Bristled* . . . Black were his eyebrows, bristled was his beard,
And much the children his stern visage fear'd . BETTERTON. *Chaucer*, *C. Tales*, *Ogle*, Vol. I. p. 44
- Bristly* . . . He strokes his chin, and all admire
His bristly beard ——— . HUDDSFORD. *Bubble & Squeak*, 2nd Course, l. 94
- Broad* . . . ——— his berd was rede,
And thereto brode, as though it were a spade. . CHAUCER. *Prologue to the Tales*, line 555
- Brown* . . . The brown beard curl'd, close around his chin . SOUTHEY. *Thalaba*, Vol. I. p. 10, Bk. I. l. 138
- Brick-color'd* His beard is directly brick-color ——— . MARSTON. *What You Will*, H. B. M. Vol. I. p. 71
- Bugle* . . . ——— his bristled hoary bugle beard,
Comming to kiss her lips afear'd. . SYLVESTER. *Du Bartas*, *First Week*, 4th day, l. 697
- Bush* . . . I'm looking birds' nests, I can find none
In your bush beard ——— . BEAUM. AND FLETC. *Wit without Money*, II. l. 365
- Bushy* . . . ——— bushy beard, and hairs that never knew
The smoothing comb ——— . MICKLE. *Camoens Lusiad*, Book VI. line 138
- Cain-color'd* . . . ——— A little yellow beard ; a cain-color'd beard. SHAKSPEARE. *Merry Wives of W. Act. I. Sc. IV.* l. 21
- Callow* . . . Razor on my callow beard was try'd. . DRYDEN. *Juvenal*, *Satire I.* line 33
- Cane-color'd* . . . Indeed my maister's beard, is cane-colored. . SHAKSP. *Merry W. of W. 1st Sketch*, S. S. W. p. 10
- Clogged* . . . My only mantle, is my clogged beard. . BOWRING. *Ancient Poetry of Spain*, p. 42, l. 18
- Close-shorn* . . . Now with beards close-shorn they raise ——— . ROBERTS. *Judah Restored*, Book V. line 442
- Coal-black* . . . His coal-black beard, thick wav'd his breast below . SOTHEY. *Wieland Oberon*, Canto 1. St. XIX
- Conic* . . . ——— conic beard,
And spreading band, admired by modern saints. PHILLIPS. *The Splendid Shilling*, line 49
- Crisp* . . . ——— his beard was long and grey and crisp. . SOUTHEY. *Thalaba*, Book IV. line 68
- Curled* . . . ——— his short curled beard ——— . W. SCOTT. *Marmion*, Canto v. St. IX. line 6
- Dangling* . . . At whose long dangling beard hangs icicles. . HEYWOOD. *Marriage Triumph*, l. 579, P. S. W. 1842, p. 23
- Dark* . . . His beard was dark and heavy, yet diffused. . W. L. BOWLES. *Grave of the Last Saxon*, C. II. l. 95
- Decent* . . . ——— his left hand, a rural staff prefer'd,
His right is seen, to stroke his decent beard. . WELSTED. *Ovid Met. Bk. XV.* 938, E. P. Vol. XX. 554
- Double* . . . Janus sat by the fire with double berd. . CHAUCER. *The Frankeleins's Tale*, line 524
- Dry* . . . With such a mien. So long his beard, so dry. . BOWLES. *Theocritus Idyl. XIV.* l. 10, N. C. Vol. I. l. 107
- Episcopal* . . . An idol large with beard episcopal. . CARTWRIGHT. *Ordinary*, Act III. Sc. v. line 171
- False* . . . Give me the turbant—and the false beard,
I hear some coming ——— . J. FLETCHER. *The Night Walker*, Act II. Sc. v. l. 62
- Filthy* . . . ——— his skowling eyes and filthie knotted beard. WARNER. *Albion's England*, Bk. I. Chap. vi. l. 26

- First* . . . Some crimes with our first beards are cut away. STAPLYTON. *Juvenal, Satire VIII. line 220*
- Floating* . . . Shrill sounds the blast in Starno's floating beard. MACPHERSON. *Ossian, Vol. I. p. 12. Cath-loda*
- No floating beard, with years grown gray. SOTHEBY. *Italy, &c. p. 208, Conv. of St. B. l. 296*
- Flotery* . . . ——— flotery berd, and ruggy ashy heres. CHAUCER. *The Knight's Tale, line 2025*
- Flowing* . . . Silver'd by time, was his long flowing beard. ANON. *Tales of Terror, p. 11, The Stranger, l. 50*
- Forked.* . . . A merchant was there with a forked berd. CHAUCER. *Prologue to the Tales, line 272*
- Formal* . . . ——— The Justice . . .
- With eyes severe and beard of formal cut. SHAKSPEARE. *As You Like It, Act II. Sc. vii. l. 159*
- Frosty* . . . Janus Bifrus with his frosty berd ———. HAWES. *Pastime of Pleasure, Cap. xxxiii. l. 4*
- Frowzy* . . . Frowzy beard and visage wan ———. STAGG. *Westmorland, &c. Dialects, p. 155, line 2*
- Goatish* . . . Some by the nose him pluckt, some by the taile, And by his goatish beard some did him haile. SPENSER. *Of Mutabilitie, Canto vi. Stanza XLIX*
- Golden* . . . ———, I'll make thee famous
- Thou shalt have a golden beard ———. JONSON. *Magnetic Lady, Act V. Sc. vii. line 86*
- Good* . . . As many as have good beards bid me farewell. SHAKSPEARE. *As You Like It, Act V. Sc. iv. l. 220*
- Grave* . . . Tutors with grave beards provide. STAPLYTON. *Juvenal, Satire XIV. line 13.*
- I should judge this the man, with the grave beard J. FLETCHER. *The Beggar's Bush, Act II. Sc. i. l. 63*
- Greasy.* . . . ——— their greasy beards, in turn, fast hold HOPFNER. *Oriental Tales, VII. p. 100, line 11*
- Grey* . . . Spare my grey beard you wagtail. SHAKSPEARE. *Lear, Act II. Scene ii. line 66*
- His grey beard whistled in the wind. MACPHERSON. *Ossian, Vol. II. p. 16, Timora, Bk. I.*
- Grey-hair'd.* . . . ——— look upon this badge of age,
- Thy father's grey-hair'd beard ———. BEAUM. & FLETCH. *Laws of Candy, Act I. Sc. i. l. 178*
- Grim* . . . My form so tall—my beard so grim. LAWRENCE. *Rolliad, p. 364, Ode to Lord M. St. iii*
- Grisly* . . . The tender infant innocent of harm
- Smiles on his grisly beard ———. OGLE. *Chaucer, Clerk of Oxford Tale, line 1045*
- Grizzled* . . . His beard was grizzled? No! ———. SHAKSPEARE. *Hamlet, Act I. Scene ii. line 257*
- Haggard* . . . His haggard beard flow'd quivering on the wind. MICKLE. *Camoens Lusiad, Book V. line 334*
- Heavy* . . . His beard was dark and heavy ———. BOWLES. *Grave of the Last Saxon, Canto ii. l. 95*
- Hoar* . . . The ferryman of Hel, Caron, with his beard hore. SKELTON. *The Boke of Philip Sparow, line 1326*
- His hoar beard flowed to his breast ———. WIFFEN. *Tasso, Jerusalem, Canto iv. St. vii.*
- Hoary.* . . . ——— Yon hoary lengthening beard
- Ill suits the passions which belong to youth. BYRON. *Childe Harold, Canto ii. St. LXII.*
- Hoary-grey* . . . His waving locks and beard all hoary-grey. BEATTIE. *Minstrel, Book I. St. iii. line 5*
- Holiday* . . . ——— orange water,
- Kept to sprinkle holiday beards ———. DAVENANT. *The Wits, Act II. Scene i. line 288*
- Honorable* . . . ——— his fair head and honorable beard. CHAPMAN. *Homer, 1st Hymn to Venus, line 381*
- Horrid* . . . With ice his horrid beard is crusted o'er. PITT. *Virgil Æneid, Book IV. line 356*
- Hungerly.* . . . ——— his beard grew thin and hungerly. SHAKSP. *Taming of the Shrew, Act III. Sc. ii. l. 147*
- Hungry* . . . ——— a hungry, reddish, peaked beard. W. SCOTT. *Bride of Lamn. Vol. II. Chap. iv. p. 89*
- Judas* . . . That's he in the Judas beard ———. DADORNE. *See Johnson & Stevens' Shaks. I. p. 274*
- Kembed* . . . His broad kemb'd beard hung down. CHALKHILL. *Thealma & Clearchus, line 1031*
- Knotted* . . . A beard bigge, bushy, knotted, gristelly,
- Down his rough bosom strakes ———. CAREW. *Tasso. Jerusalem, Singer's Edit. p. xxxv.*
- Little* . . . ——— nay, he hath but a little beard. SHAKSPEARE. *As You Like It, Act III. Sc. ii. l. 224*
- Loathsome* . . . ——— loathsome beard. Harleian Miscellany, Vol. I. page 29
- Long* . . . Long beards are signs the brains are full. RANDOLPH. *Amyntas, Act I. Scene iii. line 142*
- A troop of dirty boys twitch your long beard. HOWES. *Horace, Book I. Satire iii. line 224*
- Manly* . . . ——— all of silver was his manly beard. RITSON. *Homer, Hymn to Venus, line 272*
- Matted.* . . . ——— Squire and archer stared,
- On that dark face, and matted beard. W. SCOTT. *Marmion, Canto iii. St. vi. line 4*
- Milk-white* . . . O'er his breast a milk-white beard was spread. BISHOP. *Vol. I. 128, Imag. Personages, line 27*
- Monastic* . . . (Beard) was monastic, and did grow . . .
- In holy order ———. BUTLER. *Hudibras, Part I. Canto i. line 257*
- Mossy* . . . Oh! 'tis Sylvanus with his mossy beard. TEMPLE. *Virgil, Eclogue x. l. 43, N. C. II. p. 36*
- Neat* . . . ——— his beard a neat one ———. BEAUM. & FLETCH. *Humorous Lieut. A. I. Sc. i. l. 18*
- Neglected.* . . . A beard neglected, which you have not. SHAKSPEARE. *As You Like It, Act III. Sc. ii. l. 389*
- New* . . . The beard was new and tender on his chin. ATHERSTONE. *Last Days of Herculanæum, l. 733*
- Offensive* . . . ——— my beard offensive grown. STAPLYTON. *Juvenal, Satire i. line 26*
- Oiled* . . . ——— checks bearing a kemb'd oil'd beard. HOLLIDAY. *Persius, Satire iv. line 85*

- Old . . . ——— by my old beard, Helen that's dead
Was a sweet creature ——— . SHAKSP. *All's Well that Ends Well*, A. V. Sc. III. l. 8
- Orange-tawny ——— your orange-tawny beard . . . SHAKSP. *Mid. Night's Dream*, Act I. Sc. II. l. 92
- Orange . . . His beard—the upper part was whey,
The nether orange ——— . BUTLER. *Hudibras*, Part I. Canto I. line 246
- Patriarchal . . . ——— Aaron's patriarchal beard,
From whence the oil of gladness flow'd. . . WOLCOTT. *Peter Pindar*, III. p. 140, *To the Livery*, l. 91
- Peaked . . . ——— a long, grizzled, peaked beard. . . W. SCOTT. *Woodstock*, Vol. I. Chap. I. p. 11, l. 16
- Pilled . . . Brows black and pilled berd ——— . CHAUCER. *Prologue to the Tales*, line 629
- Pisa . . . 'Tis a main posture; play with your Pisa beard. J. FLETCHER. *Q. of Corinth*, Act II. Sc. IV. l. 198
- Promising . . . Had I such a promising beard I should need . . . MASSINGER. *Bashful Lover*, Act I. Sc. I. line 236
- Punto . . . I can look upon your punto beard. . . SHIRLEY. *Honour and Riches*, Sc. II. line 114
- Purple-in-grain ——— your purple-in-grain beard ——— . SHAKSPEARE. *Midsum. N.'s Dream*, Act I. II. l. 92
- Pyed . . . Here and there he toted with a pyed berde. . . HAWES. *Pastime of Pleasure*, Cap. XXIX. line 13
- Quick-set . . . I cannot abide him with his wild quick-set beard. JONSON. *Every Man out of his Humour*, Act III. Scene VIII. l. 46
- . . . Lips hedged in with quick-set beard. . . CHAMBERLAIN. *Love's Victory*, Act IV. line 233
- Rank . . . His beard was matted, rank, and vile ——— . THOMSON. *Castle of Indolence*, Canto II. line 691
- Red . . . His berd as any sowe or fox was rede. . . CHAUCER. *Prologue to the Tales*, line 554
- Reedy . . . From his wide mow a torrent flew,
And soupt his reedy beard ——— . JAMIESON. *Water Kelpie*, l. 48, *M. of S. B. III.* p. 388
- Reverend . . . ——— I dare not pull a hair
From your most reverend beard ——— . SHIRLEY. *Politician*, Act III. Sc. I. line 125
- Rough . . . Rosy his lips, and no rough beard appears. . . FAWKES. *Theocritus Idyllium*, XV. line 190
- Round . . . Does he not wear a great round beard,
Like a glover's paring knife ——— . SHAKSPEARE. *Merry Wives of W. A. I.* Sc. IV. l. 18
- Ruddy . . . ——— ruddy beard. . . *Harleian Miscellany*, Vol. VII. page 178
- Rugged . . . Full blacke and griesly did his face appeare,
With rugged beard and hoarie shaggy heare. . . SPENSER. *Faery Queene*, Bk. IV. Canto v. l. 305
- Sable . . . On his sable beard, the tear has ceas'd to fall. . . BOWLES. *Sonnets &c.* p. 58, *On Howard*, line 76
- Sable-silver'd . . . His beard was grizzl'd? No,
It was as I have seen it in his life—sable-silver'd. SHAKSPEARE. *Hamlet*, Act I. Sc. II. line 259
- Sapient . . . ——— long and sapient beard. . . LLOYD. *Pindar, Olymp. Ode I*, l. 116, *E. P.* XV. p. 94
- . . . ——— my guardian genius
Bade me to nurse this sapient length of beard. . . HOWES. *Horace*, Book II. *Satire* III. line 62
- Shaggy . . . His locks were tangled; his shaggy beard
Matted with filth ——— . ADDISON. *Virgil, Æn.* III. l. 35, *E. P.* IX. p. 532
- Sharp . . . You trust in travel, and make sharp beards deities. J. FLETCHER. *Q. of Corinth*, Act II. Sc. IV. l. 181
- Shining . . . A shining beard fell down his breast. . . DALLAS. *Misc.* p. 60, *Cavern of Melancholy*, l. 25
- Silver . . . Your fathers taken by their silver beards. . . SHAKSPEARE. *Henry V.* Act III. Sc. III. line 36.
- . . . Their old hearts melted in 'em as she spoke,
And tears ran down upon their silver beards. . . ROWE. *Lady Jane Grey*, Act V. line 98
- Silver'd . . . His beard was silver'd with the snows of age. . . PORDEN. *Cœur de Lion*, Book IX. line 532
- Silvery . . . ——— strip Neptune of his silvery beard. . . GIFFORD. *Juvenal*, *Satire* XIII. line 205
- Snow-white . . . ——— a snow-white beard
Bedewed with meditative tears. . . WORDSWORTH. *Works*, Vol. V. p. 81, *On Ossian*, l. 60
- Snowy . . . ——— snowy beard descending to mid breast. . . W. S. ROSE. *Ariosto Orlando*, Canto XV. St. XLII
- Snowy-white . . . Beard of snowy-white down to his girdle flow'd. PORDEN. *Cœur de Lion*, Book VIII. line 716
- Sounding . . . ——— the exuberance of the sounding beard. GIFFORD. *Juvenal*, *Satire* I. line 34
- Spade . . . ——— with their long spade beards and matted hair,
Our honest ancestors are come ——— . DRYDEN. *Juvenal*, *Satire* XVI. line 49
- Spanish . . . Your Spanish beard is the best cut. . . JONSON. *Alchemist*, Act IV. Scene IV. line 10
- Springing . . . ——— on thy chin the springing beard began
To spread a doubtful down, and promise man. . . PRIOR. *Ode to Villiers*, l. 5, *E. P.* Vol. X. p. 164
- Squalid . . . His squalid beard with filth all cover'd o'er. . . CRANWELL. *Vida*, *Christiad*, Bk. V. line 1002
- Starch'd . . . ——— were you enamour'd on his copper rings,
Or his starch'd beard ——— . JONSON. *Volpone*, Act II. Scene v. line 15
- Starch'd-out . . . That starch'd-out beard that sits i' the chair. . . JOHN HALL. *Satire*, line 79, *N. C.* VII. page 53
- Stamped . . . Another man may have as fair a stamp beard. . . BEAUM. & FLETCH. *Wit at several Weapons*, II. l. 504

- State* . . . And wear a state beard, with my barber's help. MASSINGER. *The Bondman*, Act II. Sc. III. l. 73
- Stiletto* . . The very he, that wears a stiletto on his chin. FORD. *Fancies Chaste and Noble*, Act III. line 59
- Straw-color'd* ———— discharge it, in either your straw-color'd beard. SHAKSPEARE. *Midsum. N.'s Dream*, A. I. Sc. II. l. 90
- Streaming* . . ———— streaming beard, the sport of every wind. ROGERS. *Pleasures of Memory*, Part II. line 331
- Stubbed* . . ———— a black and stubbed beard,
Which, newly shorn, looks blue about the chin. STEELE. *Woman*, line 23, S. P. M. page 76
- Stubborn* . . ———— with a crooked scythe he sleeks,
And mows the stubborn stubble of his cheeks. DRYDEN. *Ovid Met. Bk. XIII.* 1127, *E. P. XX.* p. 539
- Sweepy-long* . ———— beards uncomb'd and sweepy-long. MICKLE. *Camoens Lusiad*, Book IV. line 555
- T* His beard he puts i' th' posture of a T.
Your T beard is the fashion. ———— . J. FLETCHER. *Queen of Corinth*, Act IV. Sc. i. l. 26
- Tangled* . . The fingers part before and part behind
His tangled beard. ———— . DIBDIN. *The Chessiad*, Canto III. line 91
- Tawny* . . His tawny beard was th' equal grace,
Both of his wisdom and his face. BUTLER. *Hudibras*, Part I. Canto i. line 241
- Tender* . . While yet the beard was new and tender ———— ATHERSTONE. *Last Days of Herculeaneum*, l. 733
- Thick* . . Gore distain'd his thick and shaggy beard. POTTER. *Æschylus. The Persians*, line 331
- Thin* ———— his beard grew thin and hungerly. SHAKSP. *Taming of the Shrew*, Act III. Sc. II. l. 147
- Tile-like* . . His beard, in cut and die, so like a tile. BUTLER. *Hudibras*, Part I. Canto i. line 243.
- Trim* ———— all those pretty marks
Of manhood, your trim beards, singe off ———— DAVENANT. *The Wits*, Act III. Sc. i. line 202
- Troublesome* . ———— he my troublesome young beard did clip. HOLIDAY. *Juvenal*, Satire i. line 38
- Turkish* . . Of some the faces bold; and Turkish beards they had. HIGGINS. *2nd Induc.*—to *M. of M.* line 100,
C. M. L. page 147
- Venerable* . . ———— most grave and venerable beards. SHIRLEY. *The Traitor*, Act III. Scene i. line 60
- Vile* ———— his beard was matted, rank, and vile. THOMSON. *Castle of Indolence*, Canto II. line 691
- Unclean* . . ———— down from his hoary chin
A length of beard descends, uncomb'd, unclean. DRYDEN. *Virgil, Æneid*, Book VI. line 415
- Uncomb'd* . . ———— beards uncomb'd . .
Adown their knees in shaggy ringlets hung. MICKLE. *Camoens Lusiad*, Book IV, line 555
- Unshorn* . . Unshorn his beard and tangled was his hair. JONES. *Arcadia*, l. 181, *Works*, Vol. I. p. 220
- Unsoft* . . ———— thick bristles of his berd unsoft,
Like to the skin of houndfish ———— CHAUCER. *Marchant's Tale*, line 588
- Untrimm'd* . His beard was all untrimm'd ———— HOGG. *Poetic Mirror*, p. 143, *Stranger*, line 15
- Usurped* . . Defeat thy favour with an usurped beard. SHAKSPEARE. *Othello*, Act. I. Scene III. line 366
- Well-proportion'd* . Hiswell-proportion'd beard made rough and rugged,
Like to the summer's corn by tempest lodg'd. SHAKSPEARE. *2nd Henry VI.* Scene II. line 178
- Whey* By this whey beard of Esculapius, I dare not. SHIRLEY. *Witty Fair One*, Act III. Sc. iv. l. 59
- Whey-color'd* . He has, as it were, a whey-color'd beard. SHAKSPEARE. *Merry Wives of Windsor*, Sketch
S. S. W. page 10
- White* White was his berd as is the daysie. CHAUCER. *Prologue to the Tales*, line 334
- ———— his beard was as white as snow. SHAKSPEARE. *Hamlet*, Act IV. Scene v. line 207
- Wild* Hang him, rascal! with his wild, quick-set beard. JONSON. *Every Man out of his Humour*, Act V.
Scene VIII. line 46
- Wiry* Cloven lip and wiry beard, move with grimace. HOGG. *Haunted Glen*, Act I. Scene III. line 42
- Writhled* . . An unshorne heade, a writhled beard. ANON. *Timon*, Act V. Sc. IV. l. 19, *S. S. W.* p. 86
- Yellow* . . French-crown colour beard, your perfect yellow. SHAKSP. *Midsum. N.'s Dream*, Act I. Sc. II. l. 9
- ———— the bush of yellow beard. . .
- Guiltless of steel, and from the razor free. DRYDEN. *Palemon and Arcite*, Book III. line 351
- Youthful* . . My youthful beard offensive grown. STAPLYTON. *Juvenal*, Satire i. line 26

CLOUD.

- Adverse* . . . Yon pale gleam, thus struggling forth its way
Through adverse clouds ——— . BYRON. *Duke of Mantua, Act III. Scene 1. l. 54*
- Aerial* . . . A cloud aerial veils their forms. . . . ELTON. *Hesiod. Works and Days, line 338*
- Airy* . . . ——— what 's seen
Is but the veil ; thin, airy clouds. . . . J. FLETCHER. *Love's Pilgrimage, Act II. Sc. III. 73*
- Amber* . . . How bright breaks out the silver moon
From yonder amber cloud. . . . JEFFERSON. *The Wanderer, an Ode, line 12*
- Ambient* . . . And hills on hills, with ambient clouds enrob'd . JAGO. *Edge Hill, line 48, E.P. XVII. page 288*
- Angry* . . . ——— angry clouds are pouring fast
The vengeance of the skies. . . . BYRON. *Misc. Poems. See Childe Harold, i. p. 211*
- Ashen* . . . ——— the sun had sunk, but lines of gold
Hung on the ashen clouds ——— . SHELLEY. *Poetical Works, p. 195. Sunset, line 13*
- Awful* . . . ——— shades, that like an awful cloud
Whole regions darken ——— . PORDEN. *Cœur de Lion, Book XIII. line 499*
- Battling* . . . The strife of fiends is on the battling clouds. . . MATURIN. *Bertram, Act I. Scene 1. line 37*
- Beauteous* . . . ——— the beauteous clouds
Were still with lingering glories bright. . . . T. MOORE. *Lalla Rookh. Fire Worshipers, l. 1536*
- Beautiful* . . . Evening clouds ! if I think how beautiful they seem,
'Tis but to feel how soon they fade ——— . SOUTHEY. *Roderick, Vol. II. p. 72. XIX. line 90*
- Bellowing* . . . ——— bellowing clouds burst with a stormy sound. DRYDEN. *Virgil. Æneis, Book IX. line 911*
.. .. Thunder, but the yawn of bellowing clouds. . . . Ædipus, Act II. Scene 1. line 5
- Bellying* . . . ——— a shower had burst the bellying clouds. . TRAPP. *Virgil. Æneis, Book XI. 724*
- Benighting* . . . ——— that vale which shrouds
Our day-spring in so sad, benighting clouds. . DRYDEN. *Upon the Death of Lord Hastings, l. 50*
- Big* . . . ——— arm'd with whirlwind, frost, and hail,
The big clouds bring the half-year's night. . SCOTT. *Ode on Sleep, l. 10, D. C. Vol. IX. p. 193*
- Big-swoll'n* . . . — big-swoll'n clouds, drove by a doubtful wind. CHAMBERLAIN. *Pharronida, Book II. line 215*
- Big-womb'd* . . . ——— I cannot, I, indure
To view a big-womb'd foggy clowde ——— . MARSTON. *Scourge of Villanie, Book I. Sat. II. l. 2*
- Billowy* . . . ——— the wan cold moon that, half o'ercast,
Emerg'd a heap of billowy clouds beneath. . POLWHELE. *Local Attachment, Part II. line 134*
- Black* . . . ——— black clouds,
With heaven's artillery fraught, come rattling on. MILTON. *Paradise Lost, Book II. line 784*
.. .. ——— black clouds arise,
And blot out all the splendour of the skies. . GIFFORD. *Juvenal, Satire XII. line 25*
- Black-bell'd* . . . ——— from morn till noon had ether smil'd serene,
Save one black-bell'd cloud, far eastward seen. . J. MONTGOMERY. *Greenland, Canto v. line 272*
- Black-brow'd* . . . ——— a cloud,
Black-brow'd, o'er ocean lifts its cumbrous form. OGLE. *Chaucer. Man of Laws' Tale, line 1265*
- Blackening* . . . And blackening clouds in thunder speak of God. WORDSWORTH. *II. p. 227. Power of Sound, line 84*
- Black-faced* . . . Look ! when a black-fac'd cloud the world doth threat SHAKESPEARE. *Rape of Lucrece, line 545*
- Black-wing'd* . . . ——— a black-wing'd cloud the sky o'erspread. . MICKLE. *Camoens Lusiad, Book VIII. line 762*
- Bladder'd* . . . They swell, 'till they have burst the bladder'd cloud DRYDEN. *Conq. of G. Part II. Act V. Sc. 1. l. 342*
- Bleak* . . . ——— yon bleak clouds, that thicken in the south. SOTHEY. *Ivan, Act V. Scene 1. line 44*
- Blind* . . . They 'mongst their blind cloudes found the day. HABBINGTON. *Castara, page 370, line 5*
- Bloody* . . . ——— tales of bloody clouds ; and armies seen
In furious conflict in the fields of air. . . . HODGSON. *Poems, page 46. Woodlands, line 822*
- Blue* . . . Slaves to a storm—their eyes the blue clouds mark STANLEY. *Translations, p. 244. Notes on Moschus*
- Bluish* . . . ———
Harleian Misc. Vol. IV. page 545
- Blustering* . . . ——— those who o'er the blust'ring clouds preside,
Direct the whirlwinds, and the tempests guide. . CRANWELL. *Vida, Christiad, Book I. line 193*
- Bounteous* . . . ——— bounteous as the clouds to earth. . JONSON. *Underwoods, E.P. Vol. V. page 463*
- Braided* . . . ——— yon braided clouds, that lie
Paving the light embroider'd sky. . . . COLLINS. *Ode to Liberty, Epode II. line 15*

- Breaking* . . . ————— less enrag'd and loud
Bursts the big thunder from the breaking cloud. *PITT. Virgil. Æneid, Book XII. line 1304*
- Breezy* . . . The breezy cloud—the music of the sky. *WILSON. Isle of Palms and other Poems, page 379*
.. . . I fled away into the breezy clouds. . . *KEATS. Works, p. 12. Endymion, Book II. l. 558*
- Bright* . . . Yon bright cloud, that decks with richest light
The mantle of the western sky —————. *COLE. Ode to Contentment, l. 11, D.C. VI. p. 91*
- Broken* . . . ————— walk through broken clouds, O moon!
Show thy pale face! —————. *MACPHERS. Ossian, I. p. 213, l. 16. Songs of Selma*
.. . . The moon shone through a broken cloud ———. *SOUTHEY. Poems, Vol. II. p. 136. Lord W. l. 124*
- Brooding* . . . [Downs] dappled o'er with shadows flung
From brooding clouds —————. *WORDSWORTH. Works, Vol. VI. p. 3. Excursion, l. 6*
- Bullying* . . . How often have we seen a bullying cloud,
Attack the sun, spit thunder —————. *WOLCOTT. Works of Peter Pindar, Vol. III. p. 47*
- Buoyant* . . . ————— the mist which veils with buoyant clouds
The roaring stream —————. *W. TIGHE. The Plants, Canto III. p. 42. Vine, l. 687*
- Bursting* . . . The bursting clouds a deluge pour ———. *GAY. Trivia, Book I. l. 131. E.P. X. page 455*
.. . . ————— let the bursting clouds to fury rouse
The gentle brooks —————. *[III. line 313] WORDSWORTH. Works, Vol. VI. p. 88. Excursion,*
- Busy* . . . ————— all is peace, and not a busy cloud
Spreads its sail athwart the air ———. *WOTY. Works, I. p. 96. Hymn to the Deity, l. 116*
- Careering* . . . ————— careering clouds
Shall speak thine advent —————. *GISBORNE. Walks in a Forest, W. v. line 186*
- Cerulean* . . . On the skirt of yon cerulean cloud, I see her sail. *FAWKES. Approach of May, l. 5. P.C. IV. page 113*
- Cheerless* . . . ————— may no cheerless cloud
Eclipse the sun, which we expect to rise. *S. PATTISON. Poems, p. 76. To the Prince of W. l. 2*
- Cimmerian* . . . ————— the seaman sees the Hyades
Gather cimmerian clouds —————. *MARLOWE. Tamburlaine, Part I. Act III. Sc. 2, l. 77*
- Coal-black* . . . Coal-black clouds, that shadow heaven's light *SHAKESPEARE. Venus and Adonis, line 533*
- Cold* . . . ————— the cloud is cold;
Altho' a-blaze with lightning ———. *P. J. BAILEY. Festus, p. 241. Scene Home, l. 564*
- Columnar* . . . ————— the columnar cloud,
Which usher'd Israel out of Egypt ———. *BYRON. Doge of Venice, Act V. Scene II. line*
- Condensing* . . . ————— heaven's high vault condensing clouds deform. *DARWIN. Botanic Garden, Part II. C. I. line 151*
- Congeaed* . . . Let no congealed cloudes or mists arise. *STORER. Death of Wolsey, l. 354. Heliconia, Pt. v*
- Contagious* . . . ————— the sun, who doth permit contagious clouds
To smother up his beauty —————. *SHAKESPEARE. I. Henry IV. Act I. Sc. II. line 196*
- Cooling* . . . ————— cooling clouds, that from the south
Across the heavens their vapourish mantle draw. *ANON. Fowling. Book II. line 210*
- Copper* . . . ————— from a copper cloud
The hollow thunder rumbled ———. *HOOD. Whims, &c. p. 136. The Sea Spell, St. XI.*
- Creeping* . . . ————— creeping cloud ———. *HURDIS. Favourite Village, Book III. line 447*
- Crimson* . . . ————— o'er the sky advanc'd the kindling dawn,
The crimson cloud —————. *BEATTIE. The Minstrel, Book I. St. XX. line 3*
.. . . The evening sun sunk down; huge piles of clouds,
Crimson and sable, rose upon his disk ———. *W. SCOTT. Doom of Devorgoil, Act I. Sc. II. l. 8*
- Crystal* . . . ————— crystal cloud ———. *Harleian Misc. Vol. IX. page 450*
- Cumbrous* . . . ————— its last and lurid light
Streak'd the long line of cumbrous clouds. *BOWLES. Grave of the last Saxon, C. I. line 496*
- Curled* . . . I come to answer thy best pleasure,
Be 't to fly, to ride on the curl'd clouds. *SHAKESPEARE. The Tempest, Act I. Scene II. l. 223*
- Curling* . . . Thick, curling clouds, were seen to rise
And hang o'er all the darken'd plain. *J. MONTGOMERY. The Reign of Summer, line 240*
- Dappled* . . . The dappled clouds along th' horizon glide. *R. MONTGOMERY. Omnipr. of Deity, Pt. I. l. 193*
- Dark* . . . Soon will this dark and gathering cloud
Speak on our glens in thunder ———. *W. SCOTT. Lady of the Lake, Canto IV. line 40*
- Dark-bosom'd* . . . Clouds stretch their dark-bosom'd forms ———. *COTTE. Malvern Hills, page 37, line 8*
- Darkening* . . . Towering heights, which darkening clouds surround *HOLE. Homer, Hymn to Ceres, l. 520, B.P. XII. p. 853*
- Dark-hovering* . . . Sol dissipates a threatening cloud, dark-hovering *WOLCOTT. Works of Peter Pindar, Vol. III. p. 284*

- Dark-rolling* ————— careless as the course of a meteor,
On dark rolling clouds ————— . MACPHERSON. *Ossian*, Vol. I. page 5, *Cath-loda*
- Darksome* . Clouds, darksome clouds, mantle the arch of heaven BOWRING. *Specimens of Polish Poetry*, page 104
- Deep-embattled* ————— from many a deep-embattled cloud,
Terrific thunders burst ————— . C. SMITH. *Elegiac Sonnets*, Vol. I. p. 59 S. LIX.
- Deep-shadowing* ————— deep-shadowing clouds thy radiant sphere,
Cynthia! involve in night's meridian gloom. . HUDDSFORD. *Salmagundi*, Ode II. line 19
- Delicate* . . . ————— some delicate cloud
That fades, amid the blue noon's burning sky. . SHELLEY. *Posthumous Poems*, p. 183, *Sunset*, l. 2
- Dense* . . . The setting sun, with horizontal gleam
Cleaves the dense clouds ————— . GIBBORNE. *Walks in a Forest*, p. 96, *Winter*, l. 140
- Depending* . ————— depending cloud ————— . HURDIS. *Favourite Village*, Book III. line 742
- Dew-bent* . The dew-bent clouds distil the kindly show'r. . BISHOP. *Poems*, Vol. I. p. 32, *Hymn on Spring*, l. 37
- Dew-fraught* . ————— no dew-fraught cloud, at morn
Or closing eve, creeps slowly up the vale. . GRAHAME. *Elijah fed by Ravens*, line 4
- Dewy* . . . ————— the Hyades, who govern showers
And dewy clouds ————— . BEAUMONT. *A Masque*, line 70, *E. P.* VI. p. 191
.. . . . Like the dewy cloud, in the day of harvest. . LOWTH. *Isaiah*, Chapter XVIII. verse 4
- Dewy-skirted* The dewy-skirted clouds, imbibe the sun. . THOMSON. *The Seasons*, *Autumn*, line 959
- Dim* . . . ————— dim clouds shadow the burning day. . P. FLETCHER. *Purple Island*, C. XI. St. XI. E. P. VI. l. 24
.. . . . ————— across the darken'd pole,
Sail the dim clouds ————— . DARWIN. *Botanic Garden*, Part II. C. I. line 468
- Dirty* . . . ————— hangs a dirty cloud upon the sky. . WOLCOTT. *Works of Peter Pindar*, Vol. II. p. 350
- Dismal* . . A dismal cloud dimm'd every glimpse of light. . ROSE. *Ariosto*, *Orlando*, Canto XIV. St. 133
- Distant* . . We view the rising land, like distant clouds. . DRYDEN. *Virgil*, *Æneis*, Book III. line 269
- Dizzy* . . . ————— those swift and dizzy clouds,
Seem horse and chariot, for the evil shapes. . CROLY. *Cataline*, Act I. Sc. III. line 18
- Downy* . . The sky bespread with little downy clouds,
Of purest white, would seem to promise peace. J. BAILLIE. *Plays* I. p. 168, *Basil*, A. IV. Sc. IV. l. 112
- Dreary* . . The dreary cloud shall flit away. . WALTER SCOTT. *Search after Happiness*, St. VII.
- Driving* . . ————— driving clouds before the whirlwind fly. . PITT. *Virgil*, *Æneid*, Book XII. line 513
- Dropping* . (Spring) from the bosom of yon dropping cloud
Veil'd in a shower descend ————— . THOMSON. *The Seasons*, *Spring*, line 2
- Dropsied* . . The dropsied clouds, see your destruction threat. DRAYTON. *Noah's Flood*, line 215, *E. P.* IV. p. 468
- Dropsy* . . ————— anon a dropsie cloud,
Puts out the sun, and the day seems buried. . CHALKHILL. *Thealma and Clearchus*, line 3039
- Drunken* . . A shadow that every drunken cloud sails over. . BEAUM. & FLETCH. *Philaster*, Act I. Sc. I. l. 231
- Dry* . . . ————— the north wind, with resistless sway
Drives the dry clouds, and Scythian storms away. SOTHEY. *Virgil*, *Georgics*, Book III. line 244
- Dull* . . . ————— dull cloud ————— POOLE. *English Parnassus*, page 73
- Dun* . . . But now, dun clouds the welkin 'gan to streak. MASON. *Musæus*, a *Monody*, line 278
- Dun-discolor'd* ————— the dun-discolor'd clouds,
Dispersing fast, unveil'd the fleecy white. . PRATT. *The Tears of Genius*, line 468
- Dusky* . . ————— from mountain top, the dusky clouds
O'erspread heaven's cheerful face ————— . MILTON. *Paradise Lost*, Book II. line 88
.. . . . From dusky clouds, the fleecy winter flies. . POPE. *Homer*, *Iliad*, Book XIX. line 382
- Earth-born* . Oh, may no earth-born cloud arise. . KEEBLE. *Christian Year*, p. 5, *Evening*, line 11
- Earth-covering* ————— earth-covering clouds, which oft at eve
Descend in rains ————— . WALKER. *Poems*, p. 18, *Georgic of Hesiod*, l. 228
- Ebon* . . . ————— the first ebon cloud that closes,
Dark on evening's heaven of roses. . T. MOORE. *Epistles*, *Odes*, &c. Edit. 1814, I. p. 111
- Eclipsing* . . ————— eclipsing cloud ————— . POOLE. *English Parnassus*, page 73
- Embattled* . From the storm-engendering north,
Black embattled clouds come forth. . W. RICHARDSON. *Poems*, p. 20, *On Winter*, l. 4
- Empty* . . . ————— I make him, Ixion like,
For his lov'd Juno, grasp an empty cloud. . MAY. *The Heir*, Act I. Scene I. line 133
- Endark'd* . ————— a grossely endark'd cloude,
Sodainly is eclipsed, in the wynter nyght. . SKELTON. *Crowne of Lawrell*, l. 646, *E. P.* II. p. 242
- Envious* . . The sun, the envious clouds are bent to dim. . SHAKSPEARE. *King Richard II.* A. III. Sc. III. l. 66

- Envious* . . . The envious clouds in league with night
Conspire to intercept my light. . . . WILKIE. *Fable XIII. line 103, E.P. xvi. page 190*
- Evanescant* . . . ———— Evanescant as the fleeting cloud,
Are all the glories of the great and proud. . . . PYE. *Progress of Time, line 11*
- Evening* . . . Evening clouds—if I think how beautiful they seem
'Tis but to feel how soon they fade——— . SOUTHEY. *Roderick, Vol. II. page 72, XIX. line 91*
- Fading* . . . ———— dim and fading clouds, which load the wind. SHELLEY. *Revolt of Islam, Canto VII. St. XXX.*
- Fair* . . . ———— each fair cloud, to him appears
A pilgrim, travelling to the shrine of peace. . . . WILSON. *Isle of Palms, &c. p.293, My Cottage, l.57*
- Fantastic* . . . ———— there the clouds fantastic fly. . . . BOYD. *Milesian Tales, Knight of Felham, line 4*
- Far-travelled* . . . ———— far travelled clouds, far seeing hills . . . WORDSWORTH. *Works, Vol. V. p. 151, Sonnet, iv. l. 1*
- Favouring* . . . From favouring clouds the friendly shower descends J. HOOLE. *Tasso, Jerusalem, Book XIII. line 523*
- Feathered* . . . That balmy eve, upon her dusky wings,
A feathered cloud, a heaven-sent banquet brings. ROLLESTON. *Moses and the Israelites, O.P.P. p.121*
- Feather-footed* Soft as a feather-footed cloud ———— . . . P. J. BAILEY. *Festus, Scene Home, p. 230, line 9*
- Feathery* . . . ———— on the blue translucent sky,
Some feathery clouds are lightly spread. . . . LLOYD. *The Melancholy Man, St. III. line 4*
- Fibrous* . . . ———— yon fibrous cloud,
That catches but the palest tinge of eve. . . . SHELLEY. *Works, page 2, Queen Mab, line 94*
- Fickle* . . . ———— we, for most uncertain recompense,
Mount towards the empire of the fickle clouds. WORDSWORTH. *Works, Vol. V. p. 69, Poem XXXVII. l. 5*
- Fiery* . . . Heaven above glows, and fiery clouds
Scour through the black and starless firmament. SOUTHEY. *Madoc, Vol. II. page 194, line 5*
- Fire-charged* . . . ———— each to the gods doth call,
Uncertain where the fire-charg'd clouds will fall. DRYDEN. *Absalom and Achit. Part II. line 570*
- Fire-edged* . . . ———— and the fire-edg'd cloud
Full many a day has rolled away. . . . C. PHILLIPS. *The Emerald Isle, line 556*
- Flaky* . . . The circling sea-fowl, cleave the flaky clouds . . . THOMSON. *The Seasons, Winter, line 147*
- Flame-tipp'd* . . . ———— the flame-tipp'd clouds. . . . SAYERS. *Poems, page 159, Pandora, line 5*
- Fleece-white* . . . [Peace] on thy fleece-white cloud descending. . . . MASON. *Il Pacifico, line 13, D.C. VIII. page 180*
- Fleecy* . . . [The moon] her head she bow'd
Stooping through a fleecy cloud. . . . MILTON. *Il Penseroso, line 72, Edit. 1785, IV. p. 68*
- ———— multitudes of dense white fleecy clouds,
Were wandering in thick flocks. . . . SHELLEY. *Prometheus Unbound, Act II. line 152*
- Fleecy-wing'd* Mark too that flock of fleecy-winged clouds. . . . SHELLEY. *Works, 311, Charles the First, Sc. III. l. 12*
- Fleeting* . . . Lighter than air, Hope's summer visions fly,
If but a fleeting cloud obscure the sky. . . . ROGERS. *Pleasures of Memory, Part II. line 435*
- Flickered* . . . The sun the summit of his orb hath gain'd,
No flicker'd cloud his azure path hath stain'd. . . . FERGUSSON. *Works, p. 101, Pastoral, II. line 2*
- Flitting* . . . ———— infant spring they love
Its soft rains, and its flitting clouds. . . . ATHERSTONE. *Midsummer Day's Dream, p. 25, l. 16*
- Floating* . . . ———— floating clouds their spongy fleeces drain,
Troubling the streams ———— . . . GAY. *Rural Sports, I. line 135, E.P. x. page 436*
- Fluid* . . . He bids the loose and fluid clouds sustain
Imprison'd tempests, ———— . . . BLACKMORE. *Paraphrase on Job, Chap. XXVI. l. 42*
- Flying* . . . ———— pass away like shadows o'er the plain
From flying clouds. ———— . . . CRABBE. *Tales of the Hall, Book V. line 82*
- Foggy* . . . Hark ! I am call'd ; my little spirit see,
Sits in a foggy cloud ———— . . . SHAKESPEARE. *Macbeth, Act III. Scene v. line 35*
- Folding* . . . ———— like the halo of the moon,
When wading from the dark and folding cloud. . . . HOGG. *Profligate Princes, Act III. Scene IV. l. 14*
- Foul* . . . O thou art a foul, black cloud ! ———— . . . WEBSTER. *Vittoria, Act IV. Scene I. line 402*
- Fragrant* . . . Come within a fragrant cloud
Blushing with light. ———— . . . T. MOORE. *Anacreon, Ode LXXVI. line 3*
- Frail* . . . ———— a frail cloud wandering o'er the moon. . . . SHELLEY. *Works, p. 214, Rosalind, &c. line 1050*
- Freckled* . . . Cold o'er the freckled clouds the morning broke BOWLES. *Missionary, Canto VI. line 129*
- Frowning* . . . [The sun] binds his temples with a frowning cloud,
Ready to darken earth with endless night. . . . MARLOWE. *Tamburlaine, Act II. Sc. III. line 6*
- Fugitive* . . . Less lovely are the fugitive clouds of eve. . . . MATURIN. *Bertram, Act I. Scene v. line 9*

- Full-charg'd* . . . ——— A thoughtful sadness sits on all,
Expecting where the full-charg'd clouds will fall. HALIFAX. *Ode*, l. 33, *E.P. Vol. IX.* page 336
- Full-freighted* A cloud full-freighted with the coming storm. . OGLE. *Chaucer, Man of Law's Tale*, line 1263
- Gather'd* . . . Move on in our strength slow as a gather'd cloud MACPHERSON. *Ossian*, Vol. II. page 8, *Temora*
- Gathering* . . . ——— the gathering clouds obscure the skies. . DRYDEN. *Virgil, Æneis*, Book IV. line 231
- Gaudy* . . . The gaudy clouds like courtiers crept. . T. MOORE. *Works*, p. 254, *Summer Fête*, line 236
- Gauze* . . . ——— mists round its islets are gleaming
And gauze clouds along the horizon. . LEIGH. *Epistles and other Poems*, p. 99, line 8
- Gay* . . . ——— the westering sun with many a hue
Streaks the gay clouds ——— . SOUTHEY. *Joan of Arc*, Vol. II. p. 34, *Bk. VII.* l. 656
- Yon gay clouds which canopy the skies
Change their thin forms and lose their lucid dyes. DARWIN. *Botanic Garden*, Part II. *Canto II.* l. 195
- Gay-coloured*. ——— gay-coloured clouds that float around
The sun's bright car ——— . SOUTHEY. *Tragedies*, p. 21, *Darnley, Act II.* Sc. i. 12
- Gay-tincted* . Gay-tincted cloud, or airy rainbow, won .
From light and showers ——— . PROCTOR. *Marcian Colonna*, Part II. VIII. line 19
- Ghastly-visaged* ——— o'er the vast cope of heaven .
All ghastly-visag'd clouds did sweep. . SHELLEY. *Works*, p. 201, *Marianne's Dream*, l. 16
- Ghostly* . . . ——— each giant form
Of swinging pine, black rock, or ghostly cloud. WILSON. *Isle of Palms*, &c. p. 390, *Son.* III. l. 5
- Gilded* . . . Thin gilded clouds float light along the skies. BEATTIE. *Triumph of Melancholy*, line 7
- Gloomy* . . . Like as a gloomie cloud, the which doth beare
An hideous storme ——— . SPENSER. *The Faerie Queene*, Bk. IV. C. i. St. XLV.
- ——— gloomy clouds obscure the cheerful day. . POPE. *Winter, the Fourth Pastoral*, line 30
- Gold* . . . Clouds, gold and purple, o'er the westering ray
Threw a bright veil ——— . C. SMITH. *Elegiac Sonnets*, Vol. II. p. 10, *S.* LXIX.
- Gold-edged* . . And gold-edg'd clouds foretell the close of day. FAWKES. *Bramham Park*, l. 264, *E.P.* xvi. p. 238
- Golden* . . . A golden cloud came floating o'er my head,
With kindred glories round the sun ——— . WILSON. *Misc. Poems*, p. 396, *Son.* ix. line 1
- Golden-fleeced* ——— clouds, like lagging sheep,
Some golden-fleeced, are creeping up the welkin. BEDDOES. *The Bride's Tragedy*, Act I. Sc. i. l. 4.
- Golden-fringed* ——— golden-fringed clouds adorn the sky,
Skimming with light wing o'er its azure roof. . PORTAL. *Morning Elegy*, line 22, *P.* C. XII. page 66
- Gold-ting'd* . . ——— gold-ting'd clouds slow rolling spread. POLWHELE. *Traditions*, &c. I. p. 66. *Ode 1776*, l. 5
- Gorgeous* . . . ——— the sun appear'd [sky.
Through gorgeous clouds that streak'd the orient J. MONTGOMERY. *World before the Flood*, C. i. 1200
- Grey* . . . ——— nought was seen
Save the grey cloud that touch'd the distant hills. OGILVIE. *Providence*, Book III. line 621
- Grim* . . . ——— behold that strange gigantic form
Which yon grim cloud assumes! . J. BAILLIE. *Plays*, Vol. III. p. 64. *Orra, Act IV.* l. 21
- Gross* . . . ——— drums and trumpets to the charge did sound,
As they would shake the gross clouds to the ground DRAYTON. *Barons' Wars*, II. St. xxxii. *E.P.* IV. p. 43
- ——— summer clouds, 'twixt-earth and skies
Too pure to fall, too gross to rise. . T. MOORE. *Works*, p. 475. *Loves of Angels*, l. 879
- Gushing* . . . When southern winds drive on a summer shower,
And gushing clouds a hasty deluge pour. . NICHOLS. *The Rural Rivals*, l. 121, *N.C.* V. p. 132
- Haily* . . . Over their hoast the haily clowd doth go. . SYLVESTER. *Du Bartus. The Captains*, line 524
- Hanging* . . . ——— supply the mountain's head with springs,
Or fill the hanging clouds with needful rains. . GLOVER. *On Sir I. Newton*, l. 119, *E.P.* XVII. p. 14
- Hazy* . . . ——— the rolling darkness spreads,
And wraps in hazy clouds the mountain heads. . MICKLE. *Camoens Lusiad*, Book VII. line 361
- Heavy* . . . And silence, like a heavy cloud,
O'er a' the warriors hang. . MACKENZIE. *Duncan, a Fragment*, E. O. B. II. p. 303
- ——— the moon, slow-climbing, doth appear
Silently to consume the heavy clouds. . WORDSWORTH. *Works* IV. p. 221, *Son.* xxix. l. 11
- Heavy-loaded* Winds! howl not so long and loud;
Bear hence each heavy-loaded cloud. . BLOOMFIELD. *Rural Tales*, p. 63, *Market Night*, l. 3
- Heavy-sailing* Some, mounted on the heavy-sailing cloud. . J. BAILLIE. *Plays*, Vol. II. p. 182. *Ethwald*, IV. 87
- Hell-born* . . . ——— hell-born clouds veiled his resplendent glory MARLOWE. *Dido*, Act I. Scene i. line 125

- Hideous* . . . ————— a blacke and hideous cloud. . . LODGE. *Ephues, G.I. Son.* l.18, *S.E.E.P. V.* p.103
- High-hung* . . . Showers from high-hung clouds distill'd. . . TRAPP. *Virgil, Eclogue vi.* line 46
- Follow.* . . . The hollow clouds full fraught ————— . . . SOUTHWELL. *Vale of Tears,* l.15, *E.S.E.P.II.* p.204
- Homeless* . . . Driven like a homeless cloud from steep to steep. . . SHELLEY. *Works,* p. 196. *Mont Blanc, St.* III. l. 10
- Horrid.* . . . So thick the night, so dark the horrid clouds! . . . CREECH. *Lucretius, Nature of Things,* vi. 259
- Hovering* . . . ————— an hovering cloud, that seem'd
A dragon in a hazy sky. BOYD. *Woodman's Tale, &c.* p.170. *Moonflower,* II. l. 47
- Huddling* . . . ————— huddling clouds, of purple dye
Gloomy hang the western sky. CLARE. *Poems,* p. 118. *Summer Evening,* line 3
- Humble.* . . . Proud and high towers scorn an humble cloud. . . CROWNE. *Church-scuffle,* III. l. 4, *N. C. III.* p. 299
- Humid.* . . . ————— humid clouds in mists dissolve. . . GLOVER. *Leonidas, Bk. V. l.* 157, *E.P. XVII.* p. 67
- Hurrying* . . . There's grandeur in the sounding storm
That drives the hurrying clouds along. SCOTT. *The Tempestuous Evening,* line 2
- Ill-omen'd.* . . . ————— let it stand between
The sun and you, as an ill-omen'd cloud. BYRON. *The Doge of Venice, Act I. Sc. II. l.* 276
- Illumined* . . . ————— illumin'd clouds, that o'er the sky
Drew their thin veil ————— BLOOMFIELD. *The Banks of the Wye, Bk. III. l.* 190
- Impending.* . . . Soon shall impending clouds your calm destroy. . . PYE. *Poems, Vol. II.* page 71, line 12
- Impervious* . . . On every side thick and impervious clouds. . . COTTLE. *Malvern Hills, &c.* page 36. line 12
- Incumbent.* . . . Dark clouds incumbent on their wings appear. . . FALCONER. *Shipwreck, C. II. l.* 64, *E.P. XIV.* p.396
- Inky* . . . Cast o'er poor nature's smile a shroud;
Each beauty blotted with his inkiest cloud. WOLCOTT. *P. Pindar, II.* p.208, *Rights of Ks.* XVII. 33
- Inoffensive.* . . . ————— inoffensive clouds that fly
O'er the bright surface of the sky. BISHOP. *On Cloe's Patches,* line 3, *N.C. IV.* p. 27
- Interposing.* . . . Black, interposing clouds, arise between. . . LEWIS. *Statius, Thebaid, Book V.* line 421
- Invidious* . . . ————— The sun screen'd th' etherial space
That no invidious clouds might intercept. DENNIS. *Works, II.* p. 197. *Battle of Blenheim,* 943
- Invulnerable* . . . Our cannons' malice vainly shall be spent
Against the invulnerable clouds of heaven. SHAKESPEARE. *King John, Act II. Sc. I.* line 258
- Jagged.* . . . ————— a storm is poured from jagged clouds. . . SHELLEY. *Prometheus Unbound, Act IV.* line 238
- Jarring.* . . . Oft from the jarring clouds tempestuous rolls
The deep-mouth'd thunder. OGILVIE. *Providence, Book I.* line 495
- Justling* . . . The clouds justling, or push'd with winds
Rude in their shock ————— . . . MILTON. *Paradise Lost, Book X.* line 1074
- Labouring* . . . Riding upon the black and labouring clouds. . . ATHERSTONE. *Midsummer Day's Dream,* p. 71, l. 5
- Lazy* . . . ————— lazy clouds in gloomy barriers rise
Obstruct the god, and intercept the skies. PITT. *Statius, Thebaid, part of Book II.* line 3
- o'er the blue deep
Of beauteous ether trails the lazy cloud. HURDIS. *Fall of Snow. British Minstrelsy,* p. 46
- Lazy-pacing* . . . ————— the messenger of Heaven
Bestrides the lazy-pacing clouds. SHAKESPEARE. *Romeo and Juliet, Act II. Sc. II. l.* 33
- Light* . . . ————— light clouds with driving auster sweep . . . LEWIS. *Statius, Thebaid, Book VIII.* line 619
- Light-wing'd.* . . . The light-wing'd clouds, that hover'd long
Descend at length in welcome rain. BOYD. *Woodman's Tale,* p. 285. *To Lord C. l.* 19
- Liquid.* . . . Oft have I seen a barren mountain, shroud
Its lofty head within a liquid cloud. RAWLETT. *Poetic Miscell.* p. '86. *Furness Falls,* l. 2
- Livery'd* . . . [The sun] bids his livery'd clouds before him fly. . . POTTER. *Poems,* p. 66. *Farewell to the Country,* l. 46
- Loaden* . . . I would, I could now, like a loaden cloud,
Begotten in the moist south, drop to nothing. J. FLETCHER. *Knight of Malta, Act IV. Sc. IV. l.* 260
- Lofty* . . . The billows—insult the lofty clouds. . . . DE FOE. *Jure Divino, Book VI.* line 415
- Lovely* . . . The loveliest cloud that sails along the sky. . . WILSON. *The Isle of Palms, Canto IV.* line 102
- Low* . . . The thunder, how it awes me! bursting loud
From the low cloud ————— . . . G. RICHARDS. *Poems, Vol. I. p.* 145. *Emma,* l. 448
- Low-brow'd* . . . —nought was seen through all the boundless space, . . . [XVI. page 173
But low-brow'd clouds, which on the billows frown'd. WILKIE. *The Epigoniad, Bk. IX. l.* 110, *E. P.*
- Low-hung* . . . Beneath the low-hung clouds, the sheets of snow
Descend, and whiten all the fields. ————— . . . POPE. *Homer, Iliad, Book XII.* line 177
- Lowring* . . . There's not a lowring cloud to frown on them. . . SHAKESPEARE. *Reign of King John, Pt. II.* line 204
- Lowering clouds blacken the mountain's brow. . . SOMERVILLE. *The Chase, Bk. I. l.* 366, *E.P. XI.* p. 157

- Lucid* . . . ———— attemper'd suns arise,
Shedding oft, through lucid clouds, a pleasing calm. THOMSON. *The Seasons, Autumn*, line 29
- Lumpish* . . . ———— from fenny moors, the lumpish clouds,
With rising steams, damp the bright morning's face. P. FLETCHER. *The Purple Island, Canto XII. St. 25*
- Lurid* . . . ———— in what lurid clouds
The embryo lightning lies. ———— . SOUTHEY. *Joan of Arc, Book VII. line 468*
. the sun himself is sick,
And dimly glimmers through a lurid cloud. ———— . CUMBERLAND. *The Elder Brutus, Act IV. line 8*
- Madding* . . . ———— the blood-avenging spirits
Ride on the madding clouds. ———— . J. BAILLIE. *Misc. Plays. p. 40, Rayner, A. II. Sc. III. l. 88*
- Majestic* . . . Calm as the march of some majestic cloud. ———— . KEBLE. *Christian Year, p. 9, Advent Sunday, l. 20*
- Mantling* . . . [Aurora] mantling clouds beneath her chariots spread. LISLE. *Porsenna, Book II. l. 405, D. C. VI. p. 206*
- Many-listed* . . . ———— many-listed clouds that glow,
Heaven's tapestry. ———— . TENNANT. *Anster Fair, Canto v. St. 25, line 5*
- Many-shadowed* Let the mariner with the many-shadow'd clouds
Hold question. ———— . SOTHEY. *Italy, &c. p. 302, The Elements, l. 1149*
- Marly* . . . But if behind some marly cloud he steal. ———— . RAMSEY. *Poems, Vol. I. p. 31, Tartana, line 161*
- Marshall'd* . . . ———— the marshall'd clouds
Sweep discontinuous o'er the ethereal plain. ———— . EMILY. *Death, St. VII. D. C. Vol. VIII. page 17*
- Massive* . . . ———— massive, rocky, and red-margin'd clouds. ATHERSTONE. *Last Days of Herculeum, l. 116*
- Massy* . . . The dawning's early tinge hath edg'd the massy cloud
With silver fringe. ———— . [way. HANKINSON. *Ethiopia Stretching her Hands, l. 256*
- Mazy* . . . [The moon] shapes thro' mazy clouds her pathless OGLE. *Chaucer, The Squire's Tale, St. 82*
- Melancholy* . . . Thou dar'st not peep through melancholic clouds. OGILBY. *Æsop, Fable LXV. line 30*
- Melting* . . . The melting clouds begin to fade apace. ———— . LLOYD. *Progress of Envy, l. 253, E. P. XV. p. 97*
- Mighty* . . . The pale moon shot a sad and troubled light
Amidst the mighty clouds. ———— . PROCTOR. *Works, Vol. II. p. 32, Sicilian Story, St. 20*
- Milky* . . . Sae swiftly rides the milky cloud
Upon the simmer's wind. ———— . MACKENZIE. *Duncan, a Fragment, E. O. B. II. p. 302*
- Mirk* . . . ———— frae the mirk cloud shoots a beam
The sky's blue face alang. ———— . MACKENZIE. *Duncan, l. 23, E. O. B. Vol. II. p. 300*
- Mirksome* . . . A sudden mist that overcast
The earth with mirksome clouds. ———— . FAIRFAX. *Tasso, Jerusalem, Book XX. St. 1*
- Misty* . . . And Phœbus, with his glistering light,
Through misty cloudes, appeared red. ———— . ANON. *The Prince of Troy, P. R. A. P. Vol. III. p. 195*
- Moist* . . . They spread themselves, and over pallid flowers
Hang like moist clouds. ———— . SHELLEY. *Works, p. 226, Woodman & Nightingale, [l. 54*
- Moistful* . . . Who hath not seen a shoal of geese on the dry sand
Suing for succour to som moistfull clowd? ———— . SYLVESTER. *Du Bartas, The Lawe, 950*
- Moon-silver'd* . . . ———— moon-silver'd clouds through æther float. LEWIS. *Tales of Wonder, No. 1. line 147*
- Mottled* . . . The mottled clouds sweep on before the breeze. ANON. *Classical English Poetry, by M. & P. p. 350*
- Moving* . . . The lofty brows of stern Clokmore
Are visor'd with the moving cloud. ———— . HOGG. *The Queen's Wake, Conclusion, line 366*
- Mountain-top-*
ping . . . ———— Gross vapours from below,
On mountain-topping clouds themselves bestow. QUARLES. *School of the Heart, Ode XXXVIII. St. IV*
- Mournful* . . . ———— mournful tear-distilling clouds. CHATTERTON. *Elegy, line 16, E. P. XV. p. 455*
- Muffling* . . . [Fame] stalks o'er the earth, her head lost quite
In muffling clouds. ———— . MILBOURNE. *Description of Fame, l. 6, N. C. IV. p. 320*
- Murky* . . . ———— a murky cloud the thunderer forms
Full o'er our heads, and blacken heaven with storms. POPE. *Homer, Odyssey, Book XII. line 475*
. Yon murky cloud is foul with rain. ———— . BURNS. *Works, Vol. II. page 100, Song, line 3*
- Mutinous* . . . Some drive the mutinous clouds, to clash in air. COLERIDGE. *Sibylline Leaves, p. 283, A Vision, l. 50*
- Neighbouring* . . . ———— pale-faced Dian maketh haste to hide
Her borrow'd glory in some neighbouring cloud. SHIRLEY. *Andromana, Act II. Scene v. line 3*
- Night-lurking* . . . ———— night-lurking clouds
Shut out the approaching light. ———— . BYRON. *Duke of Mantua, Act III. Sc. II. line 8*
- Nimble-moving* . . . Oh, could I, like a nimble-moving cloud,
Fly through the air! ———— . [play. POTTER. *Euripides, Phœnician Virgins, line 184*
- Nitrous* . . . ———— struck from nitrous clouds, fierce lightnings CROXALL. *Ovid, Met. Bk. VI. l. 1090, E. P. XX. 479*

- Noyous* . . . ——— Cynthia, in darksome night,
Is in a noyous cloud enveloped. ——— . [redde. SPENSER. *Faery Queene*, Bk. III. Canto I. St. XLIII
- Nut-brown* . . . Notte-browne cloudes whann bie the sonne made CHATTERTON. *Ælla*, l. 10, E. P. Vol. XV. p. 408
- Obscuring* . . . This is the day, whose splendour puts to flight
Obscuring clouds. ——— . J. BEAUMONT. *Bosworth field*, l. 282, E. P. VI. p. 13
- Obstructing* . . . ——— dark obstructing clouds o'erspread. . . . SOMERVILLE. *Mahomet Ali Beg*, l. 32, E. P. XI. p. 234
- O'er-flying* . . . The eye of Heaven, dimm'd with o'erflying clouds. HEYWOOD. *Sir John Oldcastle*, Act V. Sc. ix. l. 37
- O'er-shadowing* . . . An o'ershadowing cloud, big with the shower. . . . W. SCOTT. *Heart of Midlothian*, Chap. VIII. l. 60
- Opal* . . . ——— dewy morn, with opal clouds . . . ANON. *Poems*, by V. p. 35, *Youth & Age*, Pt. II. l. 47
- Painted* . . . ——— painted clouds, that beautify our day. POPE. *Essay on Man*, Epistle II. line 284
- ——— see those thronging chariots,
Rolling, like painted clouds, before the wind. . . . SHELLEY. *Poetical Works*, p. 310, *Chas. I. A. I.* l. 184
- Parti-colored* . . . ——— the parti-color'd clouds of heaven,
That show fair weather. ——— . . . MARLOWE. *Tamburlaine*, Pt. II. Act III. Sc. i. l. 49
- Passing* . . . ——— every passing cloud that veils the sky
Chills some fond anxious breast with boding fear. HUDDSFORD. *Salmagundi*, p. 43, *Elegy*, line 19
- There is a light cloud, by the moon,
'T is passing, and will pass. ——— . . . BYRON. *Siege of Corinth*, line 598
- Pearly-bosom'd* . . . ——— smooth and pale,
The pearly-bosom'd clouds recline. . . . R. MONTGOMERY. *London by Midnight*, line 20
- Pellucid* . . . Pellucid clouds, with feathery lightness fly. . . . WEST. *Poems*, &c. Vol. III. p. 240, *Lycid*, line 30
- Pendent* . . . Mountains, summits grasp the pendent clouds. GLOVER. *On Sir I. Newton*, l. 227, E. P. XVII. p. 15
- Pestiferous* . . . ——— bagg'd in a blue pestiferous cloud. . . . DRYDEN. *King Arthur*, Act I. Scene i. line 211
- Pillar-like* . . . ——— often dark and heavy clouds increase,
And pillar-like descend. ——— . . . CREECH. *Lucretius*, vi. l. 434, B. P. Vol. XIII. p. 620
- Pitchy* . . . ——— nor shone the moon
From heaven; veil'd by pitchy clouds ——— . . . COWPER. *Homer, Odyssey*, Book IX. line 166
- Ponderous* . . . ——— does the windy battle in the sky,
Rolling the ponderous clouds. ——— . . . ATHERSTONE. *Midsummer Day's Dream*, p. 28, l. 14
- Portentous* . . . ——— that portentous cloud, which all the day
Hung its dark curtains o'er their weary way . . . HEBER. *Passage of the Red Sea*, line 29
- Pregnant* . . . ——— showers, the daughters fair
Of pregnant clouds. ——— . . . SCOTT. *Ode to the Muse*, l. 73, D. C. IX. page 210
- Pretty* . . . How beautiful, those pretty snowy clouds!
Of a most dazzling brightness. ——— . . . J. BAILLIE. *Basil, a Tragedy*, Act IV. Sc. v. l. 114
- Purple* . . . ——— roll'd o'er the low'ring sky,
The scattering clouds of tawny purple fly. . . . MICKLE. *Camoens Lusiad*, Book IV. line 2
- Purple-footed* . . . Indwellers of the purple-footed clouds . . . ANON. *Batchelor's Walk. To the Old Muses*, line
- Quick* . . . ——— unconstant light, and sooner lost
Than the quick clouds. ——— . . . J. FLETCHER. *Faithful Shepherdess*, Act IV. l. 428
- Racing* . . . ——— faster than fleeting air, or racing clouds. J. BANKS. See *Schulte's Flowers of Fancy* "fast"
- Racking* . . . Not separated, by the racking clouds. . . . SHAKESPEARE. *Henry VI. Part III. Act II. l. 27*
- Radiant* . . . ——— light, first of things, sprung from the deep,
Spher'd in a radiant cloud ——— . . . MILTON. *Paradise Lost*, Book VII. line 247
- Rainbow-skirted* . . . ——— thunder-clouds are bursting into light,
And rainbow-skirted hangs each fold. . . . MILMAN. *Samor*, Book XI. line 319
- Rain-distended* . . . ——— his head sublime, astonish'd, shrouds
In the dull gloom of rain-distended clouds. . . . PYE. *Poems*. Vol. I. p. 158. *Acrophorion*, line 74
- Rain-impregnate* . . . ——— the gloomy, rain-impregnate cloud. . . . WOTY. *Works*, Vol. II. 118. *Chimney-corner*, l. 45
- Rain-portending* . . . ——— the moon her head doth steep
In rain-portending clouds ——— . . . LAMB. *Works*, p. 216. *Translation*, v. line 22
- Rainy* . . . ——— rainy cloud, first fed
With earthly vapours, gather'd in the air. . . . SPENSER. *The Ruins of Rome*, Stanza xx. line 1
- Rambling* . . . Knowest thou the progress of the rambling clouds,
Whengloomy darkness shroudsth' lamps of heav'n? QUARLES. *Job Militant*, Section XVII. line 63
- Rampant* . . . Yon rampant cloud mimics a lion's shape. . . . WORDSWORTH. *Works*, IV. 174. *Sonnet xxxiii.* l. 4
- Rapid* . . . ——— the moor is dark beneath the moon,
Rapid clouds have drunk the last pale beam of even SHELLEY. *Works*, p. 193. *Stanzas* 1814, line 2

- Raw . . . ————— forth issue
Raw clouds that sadden all th' inverted year. . SAVAGE. *Wanderer, Canto 1. l. 42. E.P. XI. p. 201*
- Red . . . ————— golden Phoebus, in the morrow graye,
With cloudes redde began to breake the daye. . HAWES. *Pastime of Pleasure, Cap. 1. line 98*
- ————— red clouds, like ensigns in the sky,
Displaying a tyrant's cruelty. . . . MARLOWE. *Lust's Dominion, Act IV. Sc. 11. l. 11*
- Red-margin'd ————— massive, rocky, and red-margin'd clouds. ATHERSTONE. *Last Days of Herculanum, l. 116*
- Reeking . . . ————— lightning-shafts now numberless
Forth raining from the reeking clouds ——— . MILMAN. *Samor, Book X. line 382*
- Reeling . . . The reeling clouds stagger with dizzy poise. . THOMSON. *The Seasons. Winter, line 121*
- Rending . . . — while earth trembles, and heaven thunders loud,
Darts the swift lightning from the rending cloud. ROWE. *Lucan. Pharsalia, Book I. line 289*
- Resplendent . . . — one floats upon resplendent clouds. . SHELLEY. *Posthumous Poems, p. 279. Alastor, l. 320*
- Restless . . . The restless cloudes, that ride upon the racking skie. WARNER. *Albion's England, Chap. XI. line 15*
- Rich . . . — rich clouds in the golden sunset lay
Basking ————— . . . PROCTOR. *Works, II. page 94. Montilla, St. LXVI.*
- Rolling . . . ————— the rock its summits shrouds
In brooding tempests, and in rolling clouds. . POPE. *Homer. Odyssey, Book XII. line 88*
- ————— thunders, in sublime array,
Ride the dark chariot of the rolling clouds. . R. MONTGOMERY. *Satan, Book III. line 557*
- Roseate . . . Bright as the roseate clouds of summer's eve. . J. TIGHE. *Psyche. Canto v. line 11*
- Rosy . . . ————— the sun upon his green-wav'd bed,
'Mid rosy clouds, his vesper radiance shed. . R. MONTGOMERY. *Omnipr. of the Deity, Pt. II. l. 155*
- Ruby . . . — some I saw seated on ruby clouds ——— . ATHERSTONE. *Midsummer Day's Dream, p. 47, l. 4*
- Ruddy . . . — the ruddy clouds which go before the sun. . SOUTHEY. *Madoc, Vol. II. p. 10. Div. VI. l. 109*
- Rumbling . . . Mark the still rumbling cloud crowding away. . HURDIS. *Village Curate, edit. 1788, p. 86, line 7*
- Sable . . . ————— there does a sable cloud
Turn forth her silver lining on the night. . MILTON. *Comus, a Mask, l. 223. Vol. IV. p. 109*
- ————— the conscious moon
Veil'd in a sable cloud her modest face. . . . SOMERVILLE. *Hobbinol, III. l. 411. E.P. XI. p. 183*
- Saffron . . . ————— a saffron cloud,
That scarcely mov'd in the slumbering sky. . HOGG. *Pilgrims of the Sun, Part 1. line 115*
- Sailing . . . ————— how high yon mountain's brows!
The sailing clouds its middle height enclose. . MICKLE. *Camoens. Lusiad, Book X. line 1001*
- Sapphire . . . ————— the untroubled mind
Can trace gay visions in the sapphire clouds. . WEST. *Adela, Act II. Scene 11. line 3*
- Scowling . . . Dark clouds o'er the sea gather heavy & scowling C. SMITH. *Elegiac Sonnets, Vol. II. p. 37, line 3*
- Shadowing . . . On high a shadowing cloud Jehovah spreads. . WHEATLAND, &c. *Psalms of David, CXXI. line 10*
- Shadowy . . . Ere yet dim night her shadowy cloud withdraws. MILTON. *Paradise Lost, Book V. line 686*
- — varying as the shadowy cloud that sails
Upon the bosom of the April sky. . . . PROCTOR. *Marcian Colonna, page 5, line 14*
- Shapeless . . . ————— when the storm of midnight howls
'Mid those gaunt shapeless [clouds] thou art alone. WILSON. *Isle of Palms, &c. p. 390. Sonnet III. l. 8*
- Shifting . . . The shifting clouds sweep o'er the steadfast moon. BOWRING. *Sp. of Polish Poets, p. 183, line 1*
- Shortliv'd . . . — heaven's profoundest azure—no domain
For fickle, short-liv'd clouds to occupy. . . . WORDSWORTH. *Works, VI. 80. Excurs. Bk. III. l. 96*
- Showering . . . — show'ring clouds that did surround her head
Are blown off ————— . BEHN. *Cowley, Plants, VI. l. 1033. B. P. V. p. 382*
- Shower-shedding ————— shower shedding. ————— HURDIS. *Favourite Village, Book III. line 806*
- Showery . . . ————— fresh'ning to the sense,
Rose thy moist vapour, in a show'ry cloud . . ELTON. *Poems, p. 95. Blenheim Gardens, line 7*
- Silky . . . — the soft skies are fleck'd with silky clouds. R. MONTGOMERY. *Satan, Book IV. line 373*
- Silver . . . The silver cloudes that daunce on zephyrus wings G. PEELE. *See Heliconia, Part VI. page 475*
- Silvery . . . It was the deep mid-noon—one silvery cloud
Had lost its way ————— . TENNYSON. *Poems, Vol. II. p. 122. Ænone, l. 98*
- — summer clouds all silvery ————— . BYRON. *Don Juan, Canto IV. St. 57*
- Skirted . . . From hill to hill bend the skirted clouds. . MACPHERSON. *Ossian, Vol. II. 86. Temora, Bk. IV.*
- Slight . . . ————— the fairy's frame was slight—
Yon cloud were scarce so thin, so slight. . SHELLEY. *Works, p. 2. Queen Mab. Part 1. l. 98*

- Sluggish* . . . ——— the war-cry of the northern wind,
Which kills the sluggish clouds ——— . SHELLEY. *Poetical Works*, p. 170. *Hellas*, l. 305
- Smoky* . . . ——— the smokie cloud was cleft and torne . FAIRFAX. *Tasso, Jerusalem, Book X. Stanza 49*
- Smooth* . . . ——— summer clouds, all silvery, smooth, and fair. BYRON. *Don Juan, Canto IV. Stanza LVIII.*
- Smouldering* . The smouldering clouds in lurid volumes roll'd. W. TIGHE. *Plants*, p. 94, *Canto II. The Oak*, l. 346
- Snowy* . . . ——— spread like thin and snowy clouds
On the hush'd evening sky ——— . WILSON. *Isle of Palms*, p. 227. *Hermitage*, l. 83
- Soft* . . . ——— bright wave, soft cloud, or azure sky. MASON. *Fresnoy. Art of P.* l. 417. *E.P.* XVIII. 405
- Solid* . . . ——— the solid, vast, and strong-edg'd clouds
In various courses move ——— . ATHERSTONE. *The Last Days of Herculaneum*, l. 4
- Spiteful* . . . Some spiteful cloud doth rob us of her sight. . DRUMMOND. *Works, Sonnet*, l. 4. *E.P.* Vol. V. 711
- Spongy* . . . ——— whole sheets descend of sluicy rain,
Suck'd by the spongy clouds from off the main. DRYDEN. *Virgil, Georgics, Book I. line 438*
- Spouting* . . . — pierc'd by blasts, & spouting clouds o'erspread. TICKELL. *From Claudian*, l. 43. *E. P.* XI. p. 113
- Spreading* . . . ——— storms from spreading clouds,
That burst at once, and pour impetuous floods. DRYDEN. *Virgil, Georgics, Book IV. line 443*
- Sprinkling* . . Lo, in the sprinkling clouds, your bleating hills
Rejoice, with herbage ——— . DYER. *The Fleece, Book I. l.* 464. *E.P.* XIII. p. 232
- Stately* . . . ——— the dunnest and most turbulent clouds
Thicken upon the stateliest ——— . MILMAN. *Samor*, p. 307. *Book XI. line 175*
- Stifling* . . . ——— let the brightsome heavens be dim,
And nature's beauty choke with stifling clouds. MARLOWE. *Jew of Malta, Act II. line 452*
- Storm* . . . The storm-cloud grows deeper above,
The tempest is ripe in the sky. . SOUTHEY. *Metrical Tales*, p. 89. *Song*, line 1
- Storm-chafed* . . — storm-chaf'd clouds the pale moon overcast. LYLE. *Ballads, &c. Sect. IV.* 215. *Mary Anne*, l. 13
- Storm-charg'd* . . — a storm-charg'd cloud wept itself out. P. J. BAILEY. *Festus, Scene, Home*, p. 229, l. 35
- Storm-drifted* . . ——— the steamy vapour,
Like clouds storm-drifted, past him flies. J. BAILLIE. *Collection of Poems*, p. 299, line 4
- Storm-fraught* . Soars like an eagle o'er the storm-fraught clouds. GRAHAME. *British Georgics, August*, line 219
- Stormy* . . . Black stormy clouds deform the welkin's face. THOMSON. *Cast. of Indol. C. II.* l. 390, *E.P.* XII. p. 454
- Sullen* . . . So have I seen the sullen clouds, to cry
And weep for anger, that the earth was dry. MARSTON. *Satire IV. "Reactio," line 19*
- Sullen clouds the day deform. . . . T. MOORE. *Poetical Works, by Little*, p. 33, l. 10
- Sulphurous* . . ——— the bolt, that from the angry skies,
Through sulph'rous clouds, in awful fury flies. SHEE. *The Shade of Nelson*, line 208
- Sun-fring'd* . . Frowns light-glooming, like little clouds sun-fring'd. TENNYSON. *Poems, Vol. I.* p. 18, *Madeline*, l. 17
- Sun-illumin'd* . There gaily broke the sun-illumin'd cloud. THOMSON. *Liberty, II. Greece*, l. 352, *E.P.* XII. p. 476
- Surgy* . . . Dark surgy clouds, and fen-born mists, exhale,
And spread their lurid wings. ——— . BACHELOR. *Village Scenes*, page 12, line 11
- Surly* . . . ——— like a rainbow on a surly cloud. J. BAILLIE. *Misc. Plays, Constantine, Act I. l.* 173
- Suspicious* . . ——— in the midst of this bright shining day
I spy a black, suspicious, threat'ning cloud. SHAKESPEARE. *Henry VI. Pt. III. Act V. Sc. III. l.* 4
- Swarthy* . . . ——— swarthy cloud. . W. SCOTT. *Battle of Sempach*, line 60
- Sweeping* . . . ——— thy genius, 'mid the sweeping clouds,
The flag of Freedom spread. . . . J. GRAHAME. *The Sabbath, &c. page 52, line 8*
- Swelling* . . . A swelling cloud hung hovering o'er their head. DRYDEN. *Virgil, Æneid, Book V. line 15*
- Swift-sailing* . . ——— he floats on the swift-sailing clouds. WEST. *Poems, &c. IV. p.* 228, *Pastoral II. l.* 80
- Swoln* . . . ——— the swoln clouds, speak
In the loud voice of thunder. . . . CHAMBERLAYNE. *Pharomida, Bk. III. Canto III. 22*
- ——— the swoln clouds unto the mountains bend
And burst. ——— . BYRON. *Heaven and Earth, Part I. Sc. III. l.* 895
- Tear-distilling* . ——— the mournful, tear-distilling clouds. CHATTERTON. *Elegy*, l. 16, *E. P.* Vol. XV. p. 455
- Teeming* . . . ——— The teeming clouds bring forth
A shower of soft and fleecy rain. . . . CONGREVE. *Imitat. Horace, Book I. Ode IX. l.* 4
- ——— for you, the teeming clouds
Descend in glad some plenty, o'er the world. THOMSON. *The Seasons, Spring*, line 885
- Tempestuous* . And heaven was darken'd with tempestuous clouds. MARLOWE. *Dido, Queen of Carthage, Act II. Sc. I.* 139
- Thick* . . . Rending the thick clouds with the thunder stone. DRAYTON. *Baron's Wars, Book II. St.* xxxvii.

- Thick** . . . ——— how oft, amidst thick clouds and dark,
Doth heaven's all-ruling sire choose to reside. . MILTON. *Paradise Lost*, Book II. line 264
- Thicken'd** . . ——— thicken'd clouds did steal away the sky. . HABBINGTON. *Caslara*, Part II. page 246, line 22
- Thickening** . . ——— a thickening cloud obscur'd the air. . HOOLE. *Tasso*, *Jerusalem*, Book III. line 68
- Thick-swoln** . . ——— a thicke-swoln cloud [line 307
Inyayl'd the lustre of great Titan's carr. . BROWNE. *Britannia's Pastorals*, Book II. Song 1.
- Thin** . . . Thin clouds, like scarfs, of cobweb lawn. . DRAYTON. *The Muses' Elysium*, *Nymphal* vi. l. 3
- Threatening** . . ——— heaven was all serene,
No threatening cloud was nigh. . DRYDEN. *Threnodia Augustalis*, l. 10. E. P. VIII. p. 559
- Lo, threat'ning clouds the sky o'erspread. . G. LEWIS. *Minstrelsy of S. Border*, Vol. III. p. 379
- Thundering** . . ——— thundering clouds strike out a dismal light. HOPKINS. *Imitat. Ovid*, *Storm*, l. 64, N. C. II. 295
- Thunder-laden** . . ——— the midnight cloud
Roll'd its thunder-laden shroud. . C. PHILLIPS. *The Emerald Isle*, line 153
- Thunderous** . . Notus and Afer, black with thund'rous clouds. MILTON. *Paradise Lost*, Book X. line 702
- Tiny** . . . ——— each tiny cloud of the gorgeous west
Is melting in that sun's last ray. . HANKINSON. *Pleasures of the Visible World*, l. 15
- Troubled** . . Troubled clouds are in dark volumes sweeping. MATURIN. *Manuel*, Act IV. Scene 1. line 100
- Tumultuous** . . ——— some tumultuous cloud,
Instinct with fire and nitre. ——— . MILTON. *Paradise Lost*, Book II. line 936
- Turbulent** . . ——— the dunnest and most turbulent clouds
Thicken upon the stateliest. ——— . MILMAN, *Samor*, page 307, Book XI. line 174
- Turgid** . . . ——— now Boreas comes,
The turgid clouds before him fly. . A. FRANCIS. *Poems*, page 191, *The Storm*, line 3
- Ugly** . . . ——— the more fair and crystal is the sky,
The uglier seem the clouds. ——— . SHAKESPEARE. *Richard II. Act I. Scene 1. line 42*
- Unkind** . . . And all ouercast, with cloudes vnkinde. . SKELTON. *Crowne of L. line 1429, E. P. II. p. 248*
- Unmoving** . . Calmness sits throned on yon unmoving cloud. GRAHAME. *The Sabbath*, &c. page 12, line 1
- Vagrant** . . Watch the vagrant clouds that fly
Through the vast desert of the sky. . MERRICK. *Ode to Fancy*, l. 121, D. C. IV. p. 185
- Vanishing** . . ——— my hopes are vanishing as clouds. . DRYDEN. *Spanish Fryar*, Act I. Scene 1. line 292
- Vaporish** . . ——— the sun, scattering from his burning orb
The vapourish clouds. ——— . MILMAN. *Fall of Jerusalem*, page 60, line 8
- Vaporous** . . From vaporous clouds I'll fashion horses. . PROCTOR. *Works*, I. p. 120, *Werner*, Sc. II. l. 106
- Vapoury** . . Thou seemest like a vapoury cloud to rise. . COLERIDGE. *Sibylline Leaves*, p. 169, *Hymn*, l. 78
- Varying** . . The varying clouds, with many a hue, attire
[Night's] many-tinted veil. . SOUTHEY. *Poems*, Vol. II. Fr. Gr. of Coleridge, l. 10
- Vast** . . . ——— solid, vast, and strong-edged clouds . ATHERSTONE. *Last Days of Herculaneum*, line 4
- Vasty** . . . ——— I see, indeed, a vasty cloud,
Of many clouds composed. ——— . J. BAILLIE. *Orra, a Tragedy*, Act IV. Sc. 1. l. 28
- Veiling** . . She, with a veiling cloud, her form arrays. . ELTON. *Hesiod*, *Works and Days*, line 297
- Vermilion** . . Ye can behold the rich vermilion clouds
Of morning and of eve. ——— . ATHERSTONE. *Midsummer Day's Dream*, p. 39
- Volatile** . . ——— volatile and light, as morning cloud, . HOGG. *Dramatic Tales*, Vol. II. page 80
- Vollying** . . his own Gods, he deem'd on vollying clouds
Abroad were riding. ——— . MILMAN. *Samor*, Book II. line 201
- Wandering** . . No wand'ring cloud was seen in all the sky. . CLEVE. *Cowley of Plants*, III. l. 21, B. P. Vol. V. p. 344
- Gone, like the shade of a wandering cloud . MACPHERSON. *Ossian*, Vol. II. p. 184, *Conlath*, &c. l. 33
- Warring** . . ——— that same quiet orb was shining there,
As now, upon the warring clouds beneath. . ATHERSTONE. *Midsummer Day's Dream*, p. 89, l. 13
- Watery** . . The dewy skirts of that same watery cloud . MILTON. *Paradise Lost*, Book XI. line 882
- Weeping** . . ——— subject to the weeping clouds. . SHAKESPEARE. *2 King Henry IV. Act I. Sc. III. l. 62*
- ——— Auster shrouds [clouds.
Heaven's gloomy cope; and chills with weeping SOTHEY. *Virgil*, *Georgics*, Book III. line 348
- Weighty** . . ——— Almighty Jove,
Who breaks with thunder weighty clouds. ——— TUTCHIN. *Earthquake*, St. II. l. 15, S. P. IV. p. 328
- Welcome** . . ——— rivers rais'd by a shower,
Which welcome clouds do pour. . SPRAT. *To the Memory of the L. P. see E. P. IX. p. 316*
- White** . . . ——— the very sun, setting so pale
Behind those thin, white clouds, looks cold. . SOUTHEY. *Poems*, Vol. II. p. 198, *Eclogue* IV. l. 8

- White . . . The clouds were pure and white, as flocks new shorn. KEATS. *Miscellaneous Poems*, page 55
- White-rob'd . . . white rob'd clouds,
And all the glorious pageantry of heaven. . . BLOOMFIELD. *Farmer's Boy*, p. 94, *Winter*, l. 248
- White-skirted . . . White-skirted clouds blaze all with light. . . MYLNE. *Poems*, page 58, *Fragment*, line 3
- Wide . . . O'er the wide clouds, and o'er the starry plain,
Ethereal Jove extends his high domain. . . POPE. *Homer, Iliad*, Book XV. line 214
- Wind-driven . . . swifter than roll, wind-driven clouds. . . HAMILTON. *Horace*, Book II. Ode XVI. l. 25, B. P.
- Winged . . . Would I were, the winged cloud . . . [IX. p. 441
Of a tempest swift. SHELLEY. *Poetical Works*, p. 173, *Hellas*, line 685
- Wintry . . . And wintry clouds obscure the hopeful year. . . HAMMOND. *Love Elegies*, E. v. l. 46, E. P. XI. p. 142
- Yawning . . . Loud as thunder, from the yawning cloud. . . W. SCOTT. *Wat o' the Cleuch*, Canto II. St. XXII
- Yielding . . . I bare it through a thousand yielding clouds. . . F. BEAUMONT. *Masque of the Inner Temple*, l. 134

DRUM.

- Alarming . . . the beat of the alarming drum
Rous'd up the soldiers ere the morning star. . . BYRON. *Childe Harold*, Canto III. St. XXV.
- Angry . . . The drum was angry; but the lute
Shall whisper what you will. SHIRLEY. *The Imposture*, Act I. Sc. II. line 7
- Barbarian . . . the harsh sound of the barbarian drum,
Repeats the echo of thy tyrant's voice. . . BYRON. *Ode to Venice*, line 20. *Mazeppa*, p. 50
- Bawling . . . Back! cease your bawling drums there!
I'll beat the tubs about your brains else! . . . BEAUM. AND FLETCH. *Boadicea*, Act II. Sc. I. l. 93
- Beaten . . . Indeed your drums being beaten will cry out. . . SHAKSPEARE. *King John*, Act V. Sc. II. line 169
- Belabor'd . . . the fierce, intoxicating tones
Of trumpets, shoutings, and belabor'd drums. . . KEATS. *Endymion*, Book III. line 17
- Bellowing . . . fright the air with terror
Of the stern trumpet, and the bellowing drum. . . DRAYTON. *Heroical Ep.* VI. l. 97 E. P. IV. p. 67
- Boisterous . . . rous'd up with boisterous untuned drums SHAKSPEARE. *Richard II.* Act I. Sc. III. l. 133
- Bold . . . The bold drumme strikes up his frolic. . . CORBET. *To Lord M.* l. 109 E. P. Vol. V. p. 569
- Brazen . . . gallant youths, that to the warlike sound
Of Danish brazen drums, come DRAYTON. *Poly-olbion*, Song XII. line 255
- Churlish . . . Shall braying trumpets, and loud, churlish drums,
Clamours of hell, be measures to our pomp. . . SHAKSPEARE. *King John*, Act III. Sc. I. l. 311
- Clamorous . . . York to London with his army comes,
Deafening the city with his clamorous drums. . . DRAYTON. *Miseries of Queen Margaret*, l. 1211
- Courage-working . . . courage-working drums. . . POOLE. *English Parnassus*, page 85
- Deadly . . . Trumpets and drums like deadly . . . MARLOWE. *Works*, Vol. III. p. 469. *Lucan*, Bk. I. l. 6
- Deafening . . . shrill pipe and tinkling cymbals clash,
And sound of deafening drum. SOUTHEY. *Roderick*, Vol. II. p. 60. *Div.* XVIII. l. 198
- Deep . . . Ah, Muse! beware
Lest the deep drum should drown thy tender reed. SMART. *The Hop Garden*, Book I. line 69
- Doubling . . . And ever and anon, he beat the doubling drum. . . COLLINS. *The Passions*, an Ode, line 47
- Dreary . . . The driry drummes both camps with horror square STERLINE. *Jonathan*, l. 403 v. E. P. Vol. V. p. 420
- Dreadful . . . will your Grace, upon your wedding-day
Forsake your bride and follow dreadful drums? SHAKSPEARE. *The Raigne of King John*, Pt. I. l. 1053
- Dull . . . Ah monarchs! could ye taste the mirth ye mar,
The hoarse, dull drum would sleep BYRON. *Childe Harold*, Canto I. Stanza XLVII.
- Fearful . . . fearful drum ANON. *Harleian Miscellany*, Vol. IX. page 127
- Fierce . . . Amidst her pomp fierce drums and cymbals beat. CREECH. *Lucretius*, *Nature of Things*, Bk. II. 583
- Full-mouth'd . . . The jingling spinnet, and the full-mouth'd drum. MILLER. *Harlequin Horace*, 62, S. S. Vol. II. p. 25
- Hoarse . . . Shrill fifes are heard, and hoarse, resounding drums CONGREVE. *Hymn to Harmony*, line 85
- Hollow . . . Ere sounding hammers forg'd the inhuman sword,
Ere hollow drums were beat. DRYDEN. *Virgil*, *Georgic*, Book II. line 788
- Hostile . . . the sound of hostile drum. T. MOORE. *Works*, p. 273, *Evenings in Greece*, l. 940
- Inviting . . . Hark! where th' invyettin' drum o' Mars
Athwart the fair loud rattles. ANON. *Westm. and Cumb. Dialect*, p. 191, *Rosley*, l. 280
- Jarring . . . No more thy mellow pipe resounds,
But jarring drums at distance roar. J. MONTGOMERY. *World before Flood*, &c. p. 256, l. 15

- Languid* . . . ——— the march's mingled hum ;
And lost and heard by fits, the languid drum. . . HEBER. *Poems*, p. 34. *Europe*, written 1809, l. 12
- Lapland* . . . O sire of storms! whose savage ear
The Lapland drum delights to hear. CAMPBELL. *Poetical Works*, Vol. II. *Ode to Winter*, 34
- Lively* . . . The lively drum is heard around. BROUGHTON. *Poetry of the Hindoos*, Kubit IV. l. 1
- Loose* . . . And Cybele's priests mid their loose drums supine GIFFORD. *Juvenal*, *Satire VIII.* line 252
- Loud* . . . ——— let me wander far away
From the loud drum ——— HUDDSFORD. *Salmagundi*, *Ode I.* line 52
- Maddening* . . The maddening drum, and deafening fife,
Marshall'd the elements of strife. J. MONTGOMERY. *Greenland & other Poems*, p. 216, l. 7
- Martial* . . . ——— distract with fear
To hear the thund'ring of a martial drum. . . WITHER. *Abuses Stript*, &c. *Bk. II. Sat. II.* l. 258
- Murmuring* . . The murmuring drum, in busy marches meet, .
Such forward valour ——— CHAMBERLAYNE. *Pharonnida*, *Book IV.* c. v. l. 340
- Noisy* . . . ——— with proud parade the noisy drum
[ing Beat round ——— WORDSWORTH. *Works*, Vol. I. p. 100. *Vagrant*, l. 75
- Peace-affright-* ——— the scoulding, peace-affrighting drum. RAWLINS. *Rebellion*, *Act II. Sc. 1.* line 253
- Rattling* . . . The rattling drum of solemn sound ——— SOMERVILLE. *Rural Games*, *Canto III.* line 231
- Reverberating* ——— loud, reverberating drum HURDIS. *Tears of Affection*, line 560
- Rolling* . . . ——— rolling drum, shrill trumpet, and hollow bell
Peal in one wide alarum ——— BYRON. *Doge of Venice*, *Act IV. Sc. 1.* line 175
- Rough* . . . And the rough drum the rousing march rebounds. MICKLE. *Camoens Lusiad*, *Book II.* line 646
- Rumbling* . . . ——— nightingales desert the village grove,
Scar'd by the fife and rumbling drum. WORDSWORTH. *Vol. I.* page 94. *Sketches*, l. 634
- Saxon* . . . The Saxon drum can call the living to die. . . W. SCOTT. *Chronicles of the Canon. Vol. I.* p. 236
- Scoulding* . . . March with the scoulding, peace-affrighting drum. RAWLINS. *Rebellion*, *Act II. Scene 1.* line 253
- Sheep-skin* . . The affrighted sheep-skin drum doth rent ——— SYLVESTER. *See Heliconia*, *Part VI.* page 595
- Signal* . . . ——— upon the turret high
Was heard the signal drum. BOWLES. *Missionary &c.* p. 180. *Song of the Cid*, l. 18
- Sounding* . . . ——— let your sounding drums
Direct our soldiers to Damascus' walls. MARLOWE. *Tamburlaine*, *Act. IV. Scene III.* l. 61
- Spirit-stirring* The spirit-stirring drum, the ear-piercing fife. SHAKSPEARE. *Othello*, *Act III. Scene III.* l. 389
- Stern* . . . Let's toward her march; stern drum, [line 166
Speak gentle peace! ——— J. FLETCHER. *Queen of Corinth*, *Act IV. Sc. III.*
- Stirring* . . . ——— a coward's heartener in the war,
The stirring drum ——— BROWNE. *Britannia's Pastorals*, *Bk. I.* *Song 1.* l. 166
- ——— the roll of the stirring drums,
And the trumpet that sings of fame. HEMANS. *Poems*, I. p. 25. *Pilgrim Fathers*, l. 11
- Storming* . . . The raging trumpet and the storming drum. DENNIS. *Select Works*, II. p. 120. *Monument I.* 680
- Stormy* . . . ——— with helm and plume the warriors come,
And the glad hills repeat the stormy drum. . . R. MONTGOMERY. *Omnipresence of Deity*, Pt. II. l. 84
- Straight-braced* The dreadful bellowing of straight-braced drums. DRAYTON. *Battle of Agincourt*, line 1515
- Sullen* . . . Some, buffet unskill'd the sullen drum. HILL. *Excurs. of Fancy*, l. 198. *B. P. VIII.* p. 738
- Summoning* . . The summoning drum; th' air-shattering trumpet. COLERIDGE. *Zapolya*, *Part 1. Scene 1.* line 9
- Surly* . . . The surly drums beat terrible afar. BROOME. *On the Seat of War*, l. 36, *E. P. XII.* p. 20
- Syrian* . . . The Syrian drum, and the soft girls that woo. HOLYDAY. *Juvenal*, *Satire III.* line 78
- Tempestuous* . . ——— tempestuous drum,
Rumbles to tell you, when the storm doth come. JONSON. *Every Man in his Humour*, *Prol.* l. 19
- Threat'ning* . . Let's march without the noise of threat'ning drum. SHAKSPEARE. *Richard II. Act II. Sc. III.* line 52
- Thundering* . . No thundering drum, no trumpet breaks our sleep. FAIRFAX. *Tasso*, *Jerusalem*, *Book VII.* line 64
- Tight* As fine as fivepence is her mien,
No drum was ever tighter. GAY. *Song of Similes*, l. 42, *E. P. Vol. X.* p. 490
- Twilight* . . . ——— twilight drum
Hath warned the troops to food and sleep. . . BYRON. *Bride of Abydos*, *Canto 1. St. XIV.* l. 10
- Warlike* . . . Furl up your ensigns, case the warlike drum. . COTTON. *On Death of O. l. 35. E. P. VI.* p. 741

EAGLE.

- Aërial* . . . Draw forth the monsters of th' abyss profound,
Or fetch th' aërial eagle to the ground. . . POPE. *Essay on Man, Epist. III. line 222*
- Air-born* . . . ——— the air-born eagle, whose delight
Is on his lonely wing, wide-sweeping. . . P. J. BAILEY. *Festus, 2d Edition, p. 51, line 7.*
- Airy* . . . Even as the arrow finds the airy king,
The steel will reach the earthly. ——— . . . BYRON. *Sardanapalus, Act II. Scene 1. line 733*
- All-commanding* [Jove] cast from his fist air's all-commanding bird
Ambitious . . . ——— the ambitious eagle mount
Sunward, to seek the daylight in its fount. . . WORDSWORTH. *Works, Vol. V. p. 98. Liberty, l. 37*
- Aspiring* . . . Who bade th' aspiring eagle mount the sky. . . THO. WARTON. *Job. Chap. xxxix. l. 55, E. P.*
Beloved . . . Monarch of all that beat the air with wings, . . . [Vol. XVIII. p. 99
Thou bird of Jove, beloved amongst kings. . . DRAYTON. *The Owl, line 1153, E.P. Vol IV. p. 416*
- Black* . . . ——— the swiftest flown
And strong'st of all fowles—Jove's black hawk. . . CHAPMAN. *Homer, Iliad, Book XXI. line 237*
- Black-plum'd* Jove sent his eagle, surest of all signs,
The black-plum'd bird ——— . . . COWPER. *Homer, Iliad, Book XXIV. line 401*
- Black-wing'd* The black-wing'd huntress, perfectest of all fowles
Bold . . . ——— Jove's bold bird, high-balance'd in the air,
Stoops from the clouds to truss the quivering hare. POPE. *Homer, Iliad, Book XXII. line 391*
- Bolt-ministering* ——— Jove's bolt-minist'ring bird,
That sternly rocks on th' agitated air. . . MILMAN. *Samor, Book VII. line 735*
- Brave* . . . Brave like the eagle, meek as is the dove. . . TEMPLE. *On Lady G.'s Loory, l. 49, L.C. Vol. II. 55*
- Broad-wing'd* ——— down he sent from high
The broad-wing'd eagle ——— . . . ELTON. *Hesiod, The Theogony, line 700*
- Cedar-building* The cedar-building eagle beares the wind. . . DRAYTON. *Heliconia, Part VI. page 599*
- Celestial* . . . Called in Scripture the fowle celestial . . . LYDGATE. *Minor Poems, P. S. (1840) No. IV. 203*
.. . . ——— tongues in gabble idly heard,
Clam'ring like daws, at Jove's celestial bird. . . CARY. *Pindar, Olympic, Ode II. line 143*
- Clanging* . . . The clanging eagle's downward flight . . . CARY. *Pindar, Isthmian, Ode IV. line 86*
- Cloud-cleaving* Thou winged and cloud-cleaving minister,
Whose happy flight is highest into heaven. . . BYRON. *Manfred, Act I. Scene II. line 30*
- Cloud-dividing* Or cloud-dividing eagles that can tower. . . QUARLES. *Emblems, Book V. Emb. XIII. line 12*
- Conquering* . . . ——— a bolder hand
Ne'er flew his conquering eagles at their prey. . . FENTON. *Marianne, Act I. Scene II, line 107*
- Courageous* . . . ——— fowle most imperial,
Of his nature fierce and courageous. . . LYDGATE. *Minor Poems, P.S. (1840) No. IV. p. 213*
- Crook-beakt* . . . ——— a crooke-beakt eagle from a hill stoopt. CHAPMAN. *Homer, Odyssees, Bk. XIX. line 738*
- Daring* . . . Assume the courage of a daring eagle ——— . . . BEAUM. & FLETCH. *French Lawyer, Act III. l. 40*
- Dark-wing'd* ——— golden-haired Ganymede,
The dark-wing'd eagle's prey. . . HEBER. *Pindar, 1st Olympic Ode, line 71*
- Dauntless* . . . ——— the dauntless eagle
Aims at the sun his daring flight. . . JOS. WARTON. *Misc. Poems, E. P. XV. l. 171*
- Ethereal* . . . Scarce so high th' ethereal eagle soars. . . HOOLE. *Ariosto, Orlando, Book II. line 345*
- Eye-bold* . . . ——— th' eye-bold eagle never fears the flash
Or force of lightning, nor the thunder-crash. . . SYLVESTER. *Du Bartas, The Magnificence, l. 413*
- Famish'd* . . . The famish'd eagle screams ——— . . . SAYERS. *Poems, p. 73, Moina, line 348*
- Fearless* . . . ——— from thy vales came forth a race
Fearless as thy strong-wing'd eagles. . . MACPHERSON. *Ossian, I. p. 23. Cath-loda, Duan II.*
- Feather'd* . . . ——— the doves from feather'd eagles fly. . . HEYWOOD. *Woman Killed with Kindness, l. 1108*
- Fell* . . . ——— the fell eagle from on high ——— . . . PORDEN. *Cœur de Lion, Book XIV. line 818*
- Fierce* . . . ——— rushing thro' the blaze of day,
Darts the fierce eagle on his distant prey. . . R. HOLE. *Homer, Hymn to Ceres, line 134*
- Flame-eyed* . . . Thou the flame-eyed eagle oft would scare
From her rock fortress ——— . . . WORDSWORTH. *Works, Vol. IV. p. 182. Enterprise,*
[l. 1. 17
Fleet . . . ——— foremost in the chase as eagles fleet. . . POPE. *Homer, Iliad, Book II. line 927*
- Formal* . . . ——— Nature held on her hond,
A formell egle ——— . . . CHAUCER. *The Assemble of Foules, line 373*

- Free* . . . Will the free eagle stoop to learn the arts,
By which the serpent wins his spell-bound prey. HEMANS. *Vespers of Palermo, Act I. Sc. III. l. 198*
- Full-wing'd* . . We find the sharded beetle in a safer hold,
Than is the full-wing'd eagle ———. SHAKESPEARE. *Cymbeline, Act III. Sc. III. line 23*
- Gaunt* . . . ——— the gaunt eagle, that surveys
With dauntless joy, the lightning's blaze. HERBERT. *Helga, Canto VI. line 2338*
- Generous* . . . We scorn, with mean and niggard food,
To treat the generous eagle brood. [p. 112]
DOWNMAN. *Song of Lodbrach, l. 30, E. O. B. III.*
- Golden-footed* ——— the wolf, and golden-footed bird,
Glean'd plenteous harvest of the sword. W. HERBERT. *Icelandic Poetry, Song of L. St. II.*
- Grey* . . . ——— the eagle screams! .
Scream not, grey rider of the cloud. W. SCOTT. *Saxon War Song, St. II. Ivanhoe, III. p. 29*
- Hardy* . . . This hardy fowle, this bridle victorious. LYDGATE. *Minor Poems P.S. [1840], No. IV. p. 213*
- Harness-bearing* ——— Jove's harness-bearing bird, from hye,
Stoupe at a flying heron. SPENSER. *Faery Queene, Bk. II. Canto XI. St. XLIII.*
- Haughty* . . . Can you unmov'd behold the aerial king,
The haughty eagle, in a cage confin'd. MONTOLIEU. *De Lille, Gardens, Canto IV. l. 339*
- High* . . . Fool! the high eagle flies at nobler game. BYRON. *Doge of Venice, Act IV. Sc. II. line 258*
- High-bred* . . . My high-bred eagle soars a nobler flight . . . PORDEN. *Cœur de Lion, Book X. line 379*
- High-flown* . . . ——— Jove's bird, the high-flown eagle, took
The right hand of their host. CHAPMAN. *Homer, Odyssees, Bk. XIII. line 735*
- High-pois'd* . . . ——— the cry
Of high-pois'd eagle break at times the hush. J. GRAHAME. *A Winter Sabbath Walk, line 27*
- High-soaring* ——— in the air th' high soaring eagle ——— SYLVESTER. *Spectacles, No. XIX. line 1*
- Hill-bred* . . . A cast of hill-bred eagles ——— CHAPMAN. *Homer, Odyssees, Bk. XXII. line 391*
- Hook-beak'd* ——— from the mountain came
An eagle huge, hook'd-beak'd ——— COWPER. *Homer, Odyssey, Bk. XIX. line 670*
- Hungry* . . . ——— the fierce hungry eagle, first they spy. J. WARTON. *Virgil, Eclogue IX. line 15*
- Imperial* . . . Prophetic thus the reverend Calchas spoke,
Marking th' imperial eagle's whirling wings. POTTER. *Æschylus, page 157, Agamemnon, l. 153*
- Keen-ey'd* . . . The moles and bats, in full assembly, find
On special search, the keen-ey'd eagle blind . . . COWPER. *Poems, Vol. I. p. 135, Expostulation, l. 631*
- Kingly* . . . ——— a lofty cedar tree,
On whose top branches kingly eagles perch. MARLOWE. *Edward II. l. 823, A. B. D. Vol. I. p. 169*
- Latian* . . . The bird of war, the Latian eagle came. HEBER. *Poems, &c. p. 19, Palestine, line 256*
- Lone* . . . Thou too be heard, lone eagle! freed
From snowy peak and cloud. WORDSWORTH. *Poetical Works, Vol. II. p. 231*
- Lonely* . . . ——— many a dusky tarn,
Haunted by the lonely earn. W. SCOTT. *Lay of the Last Minstrel, C. III. l. 386*
- Lordly* . . . Let the lordly eagle spring,
And drink the golden fount of day. MITFORD. *Proem to "Sacred Specimens," l. 1237*
- Mighty* . . . The mighty eagle beat his wings, . . .
And lo! he is beyond the sea. CARY. *Pindar, Nemean, Ode v. line 40*
- Majestic* . . . ——— the majestic bird, of towering kind,
Who bears the thunder. FRANCIS. *Horace, Odes, Book IV. Ode IV. l. 1*
- Monarch* . . . ——— in dusk majesty and pride of wing
Sails forth the monarch eagle. MILMAN. *Samor, Book II. line 210*
- Mountain* . . . Such glance the mountain eagle threw,
As she spread her dark sails on the wind. W. SCOTT. *Lady of the Lake, Canto III. line 55*
- Mountain-loving* ——— the winds moan, and there
The mountain-loving eagle builds his home. PROCTOR. *The Way to Conquer, line 86.*
- Mountain-perch'd* ——— my weary fancy,
With the eagle mountain-perch'd, alights. GRAHAME. *Birds of Scotland, Part III. line 204*
- Noble* . . . ——— Jove's own eagle, bird of noble blood,
Scours the wide champaign. GIFFORD. *Juvenal, Satire XIV. line 115*
- Olympian* . . . ——— light, quick and sharp, enough to blight
The Olympian eagle's vision. KEATS. *Endymion, Book II. line 914*
- Perfect* . . . The perfectest of all fowles—the eagle. CHAPMAN. *Homer, Iliad, Book XXIV. line 286*
- Ponderous* . . . Each on her perch, which bends beneath her weight,
Two sister eagles, stately, ponderous birds. SOMERVILLE. *Field Sports, l. 23, E. P. Vol. VIII. p. 487*

- Pouncing* . . . The pouncing eagle bears in clinched claws
The struggling lamb. ————— . DARWIN. *Origin of Society*, Canto III. line 109
- Princely* . . . ————— the princely fowl, that in her wings
Carries the fearful thunderbolts of Jove. . . MARLOWE. *Tamburlaine*, II. Act I. Sc. i. l. 101
- Proud* . . . ————— the eagle proud
Will poise him on Ben-Caillach's cloud. . . W. SCOTT. *The Lord of the Isles*, Canto i. line 78
- Quick-sighted* . . . There the quicke-sighted eagle shines. ——— . HEYWOOD. *Poem. Percy Soc.* 1842, No. xx. p. 8
- Rapid* . . . The tawny lion stalk, the rapid eagle fly. . . MASON. *Elfrida*, page 125. CHORUS. *Ode*, line 54
- Ravening* . . . The rav'ning eagle lur'd with scent of blood. . . POTTER. *Æschylus, Prometheus*, line 1041
- Regal* . . . Where'er the sun emits his ray,
The regal bird shall steer. ————— . HOOLE. *Metastasio Cælius*, Act II. Sc. II. line 65
- Royal* . . . There mightin men the roiall egle finde. . . CHAUCER. *The Assemble of Foules*, line 330
- Sacred* . . . His eagle, sacred bird of heaven, he sent. . . POPE. *Homer, Iliad*, Book VIII. line 302
- Sanguinary* . . . The winged hound, the sanguinary eagle. . . FOX. *Æschylus, Prometheus*, line 1233
- Saturnian* . . . Jove sent the Saturnian eagle. . . MARMION. *Cupid and Psyche*, Bk. II. Sect. II. l. 155
- Skybred* . . . The skie-bred egle, roiall bird,
Perch'd there upon an oke. ————— . STAPYLTON. *Phoenix Nest*, v. *Heliconia*, III. p. 2
- Soaring* . . . Beyond the soaring eagle's sunward flight. . . MALLET. *The Excursion*, Canto i. line 553
- Solitary* . . . [Ships] like the eagle, solitary seen. . . FLEECE. *Book IV.* line 171, E.P. XIII. p. 246
- Sousing* . . . Jove's bird, comes sousing down, from upper air. . . DRYDEN. *Virgil, Pastoral IX.* line 18
- Sovereign* . . . Above all birds, the sovereign eagle soars. . . SMART. *Hymn*, line 89. E. P. B. VI. page 27
- Stately* . . . This statly bridde dothe ful highe sore. . . LYDGATE. *Minor Poems*, P. S. [1840] No. IV. p. 214
- Steep-ascending* . . . ————— the steep-ascending eagle soars,
With upward pinions, through the flood of day. THOMSON. *The Seasons, Summer*, line 608
- Stern* . . . Incumbent o'er the sceptre of his lord
Sleeps the stern eagle ————— AKENSIDE. *See Whitehead*, E.P. Vol. XVII. p. 244
- Strong* . . . ————— the strong eagle in the silent wood
Mindless of warlike rage ————— . PRIOR. *Ode to the Queen*, 1706, line 41
- Strong-pounc'd* . . . ————— he that bears the artillery of Jove
The strong-pounc'd eagle ————— . DRYDEN. *Ovid Metamorphoses*, XV. line 569
- Strong-wing'd* . . . Ask the strong-wing'd eagle why he soars? . . W. SCOTT. *Tales of the Crusaders*, Vol. III. p. 263
- Sun-clad* . . . ————— the sun-clad eagle ————— . WOLCOTT. *Works of Peter Pindar*, Vol. III. p. 176
- Sun-daring* . . . They, stern as the sun-daring eagle,
Gaze firm and undazzled on gold. . . SMITH. *Horace in London*, Book II. Ode II. l. 23
- Sun-fixt-gazing* . . . ————— that sun-fixt-gazing fowl,
The god of gods dear minion. ————— . SYLVESTER. *Du Bartas, Columnes*, line 501
- Swift* . . . ————— a swift eagle breasting the whirlwind . . . SHELLY. *The Witch of Atlas*, Stanza XLV. l. 5
- Thunder-bearing* . . . The thunder-bearing eagle of (Jove's) war. . . MILMAN. *The Martyr of Antioch*, page 111
- Thundering* . . . Jove's thundering eagles, feather'd like the night. . . CHAPMAN. *Hymns in Cynthiam*, line 49
- Thunder-grasp* . . . The thunder-grasping eagle guards Jove's throne. . . GAY. *Rural Sports*, Book II. line 5
- Towering [ing]* . . . ————— within soar of towering eagles ————— . MILTON. *Paradise Lost*, Book V. line 371
- True-bred* . . . The true-bred eagle strongly stems the wind. . . DRAYTON. *Jane Gray to Lord Dudley*, line 77
- Victorious* . . . This hardy fowle,—this bridde victorious. . . LYDGATE. *Minor Poems*, P. S. No. IV. [1840] 213
- Viewless* . . . ————— 'mid the thunder loud
The viewless eagles in wild screams rejoice. . . WILSON. *Isle of Palms*, &c. p. 391 Son. IV. l. 4
- Vigorous* . . . ————— the vigorous eagle, always young. . . BLACKMORE. *Hundred and Third Psalm*, l. 25
- Voracious* . . . [Eagle] the black-plum'd bird voracious. . . COWPER. *Homer, Iliad*, Book XXIV. line 286
- Wandering* . . . ————— scare the wandering eagle on his way. . . PROCTOR. *Wks. of Barry Cornwall*, Vol. II. p. 46
- Warlike* . . . ————— dismal light
Strikes suddenly some warlike eagle's sight. . . COWLEY. *Davidis*, Book IV. line 567
- Watchful* . . . ————— watchful as eagles on their mossy rocks. . . MACPHERSON. *Ossian*, Vol. II. p. 40. *Timora*, II.
- White* . . . ————— an eagle feather'd white as bone. . . CHAUCER. *Troilus and Cressida*, Book II. l. 877
- Wide-ruling* . . . ————— the wide-ruling eagle ————— . WORDSWORTH. *Poetical Works*, Vol. VI. p. 278, l. 1
- Wide-wing'd* . . . He appears a wide-wing'd eagle. . . CARY. *Pindar Pythian*, Ode v. line 135
- Yellow* . . . So stoops the yellow eagle from on high. . . DRYDEN. *Virgil Æneis*, Book XI. line 1105
- Yellow-footed* . . . ————— the sword of slaughter, carv'd
Food for the yellow-footed fowl of heaven. . . SOUTHEY. *Maadoc*, Part I. Sect. II. line 178
- Young* . . . ————— the eagle always young. . . BLACKMORE. *Hundred and Third Psalm*, line 25

F A M E (THE PERSONIFICATION).

- Air-dress'd* . Fame's air-dress'd goddess, thro' each scene pursue. CAWTHORNE. *Equality of Conditions*, l. 30, E. P. XIV.
- All-arraigning* . We dread the all-arraigning voice of Fame. . POPE. *Homer, Odyssey*, Bk. XXI. l. 348 [p. 237]
- All-telling* . You are not ignorant, all-telling Fame
Doth noise abroad. ——— SHAKSPEARE. *Love's Labour Lost*, Act II. Sc. i. l. 21
- Ambitious* . Fly on thy swiftest wing, ambitious Fame. . HABINGTON. *Castara*, page 102, *To Fame*, line 1
- Ancient* . . . Ancient Fame is roof'd in cedar, her walls marble;
Modern Fame lodgeth in a hut. ——— TUPPER. *Proverbial Philosophy*, 2nd Series, p. 109
- Ardent* . . . When glory calls, and ardent Fame,
Say, can my sons mistake the way. . MAVOR. *Poems*, page 285, *Song* i. line 30
- Babbling* . . . ——— earth's babbling daughter, she that hears
And vents alike, both truth and forgeries. . QUARLES. *Job Militant, Meditat.* IV. Sec. v. l. 58
- Bewitching* . And Fame's bewitching trump be heard. . J. WEST. *Poems, &c.* Vol. IV. p. 216, *Elegy* VI. l. 8
- Big* . . . Fame, big by fear, doth bring forth rumours rife. STERLINE. *Darius*, Act IV. Scene 11. line 166
- Blabbing* . . . ——— aught that can be told by blabbing Fame. OLDHAM. *The Passion of Byblis*, line 212
- Busy* . . . ——— those busy Females, Fame
And Falsehood, wonders loud proclaim. . HOPPNER. *Oriental Tales*, page 121, line 5
- ——— busy Fame was almost out of breath,
With telling to the world, King James's death. SHIRLEY. *Dramatic Works, &c.* Vol. I. page 443
- Capricious* . . . ——— Fame, capricious strumpet,
It seems has got an ear, as well as trumpet. . BYRON. *Don Juan*, Canto VII. Stanza xv.
- Censorious* . Above the rumours of censorious Fame. . PRIOR. *Henry and Emma*, line 325
- Chaste* . . . Can Larga's daughter win chaste Fame. . HOLLIDAY. *Juvenal, Satire* XIV. line 25
- Cloud-crown'd* . There cloud-crown'd Fame swell'd the loud trump MASON. *Isis*, line 15, E. P. Vol. XVIII. p. 326
- Common* . . . Traduc'd, and made the sport of common Fame. DRYDEN. *Ovid Met.* Bk. I. l. 1080, E. P. Vol. IX. 87
- There's not a thing on earth that I can name,
So foolish and so false as common Fame. . ROCHESTER. *Epis. to Mulgrave*, l. 82, E. P. VIII. p. 245
- Dangerous* . In the paths of dangerous Fame,
Trembling towards never tread. . WEST. *Pindar*, 1st Olympic Ode, line 160
- Dazzling* . . . ——— dazzling Fame, with wild-fire light. TUPPER. *Proverb. Philosophy*, 2nd Series, p. 113
- Deathless* . . For ever consecrate to deathless Fame. . ROWE. *Lucan, Pharsalia*, Book IX. line 1629
- Deceitful* . . . ——— deceitful Fame grasp'd her shrill trump. CAWTHORNE. *Abelard to E. l.* 99, E. P. XIV. p. 234
- Double-mouth'd* . Fame, if not double-faced, is double-mouth'd,
And with contrary blast proclaims most deeds. MILTON. *Samson Agonistes*, line 971
- Eagle-wing'd* . ——— Honor's eagle-wing'd herald. ——— POOLE. *English Parnassus*, page 296
- Earthly* . . . ——— earthly Fame
Is Fortune's frail dependant. ——— WORDSWORTH. *Poetical Works*, Vol. III. p. 222, l. 9
- Envious* . . . ——— though they dar'd not, envious Fame
Soon dar'd, to give that union name. . W. SCOTT. *Rokeby*, Canto IV. line 317
- Erring* . . . With speed, induc'd by erring Fame, I came. . POPE. *Homer, Odyssey*, Book I. line 251
- Eternal* . . . Eternal Fame, thy summons I obey. . DENNIS. *Battle of Blenheim*, line 996
- Ever-living* . . ——— the loud voice of ever-living Fame. . HUGHES. *House of Nassau*, St. XX. line 9
- Fabled* . . . ——— demi-gods long nameless,
That fill'd th' adoring world with fabled Fame. . HILL. *Thoughts upon Faith*, line 233
- Fair* . . . Fair Fame behind a silver trumpet blew. . W. THOMPSON. *Epithalamium*, 1736, line 199
- Faithless* . . . ——— faithless Fame her whisper has,
As well as trumpet. ——— YOUNG. *Night Thoughts*, Night VIII. line 496
- Fallacious* . . ——— hope, too long with vain delusions fed,
Deaf to the rumours of fallacious Fame. . POPE. *Homer, Odyssey*, Book I. line 217
- False* . . . Fame is false to all that keep her long. . DRYDEN. *Epilogue to Conquest of Granada*, l. 11
- Favoring* . . . Heroes, happy heirs of favoring Fame. . MASON. *Fresnoy, Art of Painting*, line 745
- Fawning* . . . Fame, what pity! since the world began
Hast oft been found, a fawning strumpet. . WOLCOTT. *Works of Peter Pindar*, Vol. IV. p. 368
- Feather-tongued* [Fame] The light-foot, feather-tongu'd dame. POOLE. *English Parnassus*, page 296
- Fickle* . . . To Fame they sternly say, "Get thee behind,"
More fickle than the wind. ——— COLTON. *Hypocrisy*, Book I. line 1994

- Flattering* . . . ——— his monument instructs us now,
The proper test, of flattering Fame to know. . . DE FOE. *Jure Divino*, Book XI. line 419
- Fleet* . . . Fleet is her flight, the lightning's wing she rides. MICKLE. *Camoens Lusiad*, Book IX. line 524
- Flitting* . . . Nor caring aught for fitting Fame. . . [PARK.] *Heliconia*, Part I. page 177
- Fluttering* . . . Fluttering Fame now tells no news. . . DRYDEN. *Indian Queen*, Act II. Sc. i. line 135
- Flying* . . . ——— many now forsake,
In their pursuit of flying Fame, their breath. . . DAVENANT. *Gondibert*, Canto IV. St. xxxii. l. 2
- Foolish* . . . ——— there 's not on earth a thing
So foolish and so false, as common Fame. . . ROCHESTER. *Epist. to Mulgrave*, l. 82, E.P. VIII. p. 245
- Full-mouth'd* . . . ——— why should not full-mouth'd Fame
Your praises oft repeat? ——— . . . DRAYTON. *Poly-olbion*, Song xxiv. line 952
- Giant* . . . Fame, giant goddess, whose ungovern'd tongue,
With equal zeal proclaims, or right or wrong. . . MICKLE. *Camoens Lusiad*, Book IX. l. 518
- Glad* . . . ——— Glad Fame which brings
Truth's messages upon her silver wings. . . CHAMBERLANE. *Pharonnida*, Bk. IV. Canto II. l. 552
- Glassy* . . . Blood-stain'd Bellona, thunders round his head,
Who is by glassy Fame a captive led. . . FRANCIS. *Horace, Satires*, Book II. Sat. III. l. 329
- Glorious* . . . Virtue sits upon the throne of glorious Fame. . . ANON. *Sturdy Rock*, l. 20, Percy, R.A.E.P. II. p. 159
- Golden* . . . Golden Fame did thunder this strange deed. . . ANON. *Percy, Reliques*, A. E. P. Vol. III. p. 168
- Gossip-like* . . . [Fame] gossip-like, says, because others say. . . MARLOWE. *Hero and Leander*, Sestiad. III. l. 346
- Hasty* . . . Soon hasty Fame, through the sad city, bears
The mournful message. ——— . . . DRYDEN. *Virgil, Æneis*, Book IX. line 629
- Immortal* . . . Search o'er the records of immortal Fame. . . WEST. *Monody*, Canto VI. l. 3, D. C. II. p. 280
- Imperious* . . . Onward they rush, at Fame's imperious call. . . CHURCHILL. *The Apology*, l. 31, E.P. Vol. XIV. p. 281
- Incorporeal* . . . ——— incorporeal Fame,
Whose weight consists in nothing but her name. . . MARLOWE. *Hero and Leander*, Sestiad II. line 113
- Iron-wing'd* . . . The brazen trumpe of iron-wing'd Fame,
That mingleth faithful troth with forged lies. . . FAIRFAX. *Tasso, Jerusalem*, Book I. St. LXXXI.
- Lavish* . . . ——— Oh, why did lavish Fame
Teach me unknown to kindle at thy name. . . PORDEN. *Cœur de Leon*, Book V. line 537
- Lawless* . . . Fame, more lawless than the roving wind. . . WELSTED. *Epist*, &c. p. 115. *Reign of Aug.* l. 14
- Light* . . . There is a tall, long-sided dame,
But wondrous light,—yclept, Fame. . . BUTLER. *Hudibras*, Part II. Canto I. line 46
- Long-tongued* . . . I knew Fame was a liar, too long and long-tongued J. FLETCHER. *The Loyal Subject*, Act IV. Sc. III. l. 252
- Loquacious* . . . Through all the region flew loquacious Fame. . . BLACKMORE. *Prince Arthur*, Book VI. line 3
- Loud* . . . Loud Fame speaks him a noble gentleman. . . SHIRLEY. *Court Secret*, Act I. Sc. I. line 104
- Loud-tongued* . . . The theme of loud-tongued Fame ——— . . . LILLO. *Elmerick*, Act I. Scene II. line 48
- Lying* . . . Fear does half the work of lying Fame. . . ROWE. *Lucan, Pharsalia*, Book I. l. 846
- Malicious* . . . Stopt the babbling of malicious Fame. . . GIFFORD. *Juvenal, Satire IX*. line 117
- Malignant* . . . ——— truth, malignant Fame cannot abuse. . . QUARLES. *Job militant, Medit.* IV. Sec. V. line 66
- Never-slow* . . . Fame, that 's never slow, grows in her going. . . BROWNE. *Britannia's Pastorals*, Bk. I. Song IV. l. 570
- News-divulging* . . . ——— every voyce became
Hoarse as the trumpe of news-divulging Fame. . . QUARLES. *The History of Samson*, line 98
- Noisy* . . . ——— Self-denial, nobler far
Than all the achievements noisy Fame reports. . . H. MORE. *David and Goliath*, Part I. line 250
- Obsequious* . . . Fast by the throne, obsequious fame resides. . . POPE. *Homer, Odyssey*, Book I. line 492
- Officious* . . . Officious Fame supplies new terrors still. . . ROWE. *Lucan Pharsalia*, Book I. line 825
- Old* . . . Alpheus, as old Fame reports, has found
From Greece, a secret passage underground. . . DRYDEN. *Virgil, Æneis*, Book III. line 910
- Open-mouth'd* . . . ——— open-mouth'd fame ——— . . . W. SCOTT. *Waverley*, Vol. III. p. 254
- Partial* . . . ——— partial Fame doth with her blasts adorn
Such deeds alone as pride and pomp disguise. . . SHENSTONE. *The School-Mistress*, line 3
- Pernicious* . . . Fame, a pernicious pest, than whom more swift
Is none; she flying grows ——— . . . TRAPP. *Virgil, Æneis*, Book IV. line 227
- Prattling* . . . [Fame] a prattling gossip, on whose tongue
Proof of perpetual motion hung. . . CHURCHILL. *The Ghost*, III. l. 192, E.P. XIV. p. 307
- Public* . . . He has not liv'd i' th' reach of public Fame
Who is a stranger to your character. . . TUKE. *Adventures of Five Hours*, Act II. line 145
- Purpled* . . . Why tell ye me of purpled Fame? . . . LEE. *Gloriana*, Act I. Scene I. line 53

- Recording* . . My life already stands the noblest theme
To fill long annals of recording Fame. . . ROWE. *Lucan, Pharsalia, Book V. line 951*
- Refulgent* . . ——— refulgent Fame,
Gave earnest of an everlasting name. . . QUARLES. *Sion Elegies, Threnodia, II. El. 1. l. 7*
- Reporting* . . These Pallas loves, so tells reporting Fame. . . ROWE. *Lucan, Pharsalia, Book IX. line 590*
- Resounding* . . ——— let resounding Fame
Give to the bellowing blast the poet's name. . . W. WHITEHEAD. *Misc. Poems, E.P. Vol. XVII. p. 199*
- Rich-born* . . ——— rich-born Fame hath grac'd her name. . . ANON. *Evans's Old Ballads, Vol. II. page 151*
- Scandal-spread-* ——— soon the voice of scandal-spreading Fame
ing The deed of silence would aloud proclaim. . . FAWKES. *Musæus, Hero and Leander, line 269*
- Seducing* . . ——— coyness nor seducing Fame
Should rob the royal temper ——— . . MACHIN. *Dumb Knight, Act I. Sc. 1. line 391*
- Shallow* . . ——— soon thyself shall see
How little shallow Fame hath told ——— . . BAGOT. *On Marriage, &c. l. 46, N.C. VIII. p. 183*
- Shallow-search-* ——— ye may more near behold
ing What shallow-searching Fame hath left untold. . . MILTON. *Arcades, l. 40. Newton's Edit. IV. p. 80*
- Shrill-sounding* ——— shrill-sounding Fame that's never slow. BROWNE. *Britannia's Pastorals, Bk. I. Song IV. 570*
- Slick-tongued* ——— slick-tongued Fame, patched up with voices rude,
The drunken bastard of the multitude. . . MARLOWE. *Hero and Leander, Sestiad III. l. 343*
- Sonorous* . . ——— Fame sonorous tells of public ills,
And shakes the trembling million. . . WEST. *Poems, &c. Vol. I. p. 178. On death of——l. 6*
- Sounding* . . ——— sounding Fame who at my palace gates
Obedient on my will for ever waits. . . PYE. *The Triumph of Fashion, line 217.*
- Speedy* . . [Fame] speedie of foote, of wyng likewise as swift. SURREY. *Virgil, Æneis, Bk. IV. l. 231, E.P. II. p. 348*
- Spreading* . . Soon spreading Fame the dire event declares. . . HOOLE. *Tasso, Jerusalem, Book XX. l. 662*
- Sunlike* . . ——— sunlike Fame upon the combat shone. . . SHELLEY. *Revolt of Islam, Canto 1. St. XXXII.*
- Swift* A mischief Fame, there is none els so swift. . . SURREY. *Virgil, Æneis, Book IV. l. 224, E.P. II. p. 348*
- Swift-flying* . . ——— swift-flying Fame,
Which, lately but from stately Memphis came. . . SYLVESTER. *DuBartas, Week II. Day III. Pt. III. l. 51*
- Swift-pinion'd* ——— swift-pinioned Fame, with open mouth
His valiant acts rebellows. . . WOTY. *Hymn to the Deity, line 94*
- Swift-wing'd* ——— Charles resign'd his princely breath,
And swift-wing'd Fame proclaim'd the death. . . HILL. *Camillus, l. 62, B.P. Vol. VIII. page 726*
- Talking* . . ——— talking Fame thro' every Grecian town
Had spread, immortal Theseus, thy renown. . . CROXALL. *Ovid, Met. Bk. VIII. l. 402, E.P. XX. p. 491*
- Tattling* . . ——— everywhere, my tragedy was spread,
For tattling Fame in every place had told. . . DRAYTON. *Legend of Matilda the Fair, line 628*
- Thundering* . . ———thundering Fame, which blew about the worlde GASCOYNE. *Flowers, E.P. Vol. II. page 494*
- Time-consuming* Time-consuming Fame ——— . . . *Harleian Miscellany X. page 187*
- Towering* . . Before the young triumphant king
Flies joy, and towering Fame. . . SARGENT. *Mary Queen of Scots, III. 3, line 7*
- Vain* Vain fame increas'd true fear, and bringing news
Of present war, made many lies and tales. . . MARLOWE. *Lucan, Pharsalia, Book I. line 465*
- Vulgar* . . Why should I dwell on what's already known
By vulgar Fame ——— . . LEWIS. *Statius, Thebaid, Book II. line 172*
- Uncertain* . . Fame is uncertain, who so swiftly flies
By the unregarded shade where virtue lies. . . BROWNE. *Britannia's Pastorals, Bk. II. Sg. II. 75*
- Undying* . . ——— with undying Fame renown'd. . . CAREY. *Pindar, Isthmian Ode II. line 43*
- Unfetter'd* . . Unfetter'd Fame his wishes doth withstand. . . WELSTED. *Epistles, &c. p. 116. Reign of Aug. l. 15*
- Unperforming* Fame is at best an unperforming cheat. . . SWIFT & POPE. *Prologue, l. 25, N.C. Vol. IV. p. 100*
- Wakeful* . . ——— wakeful Fame defend ——— . . HUGHES. *An Ode, line 43, E.P. Vol. X. page 39*
- Wandering* . . ——— we haif hard report
Of wandering Fame, viltick fleeth ay a thort. . . A. MONTGOMERY. *Poems, p. 235. Navig. l. 76*
- Whispering* . . ——— whispering Fame,
Knowledge and proof, doth to the jealous give. . . JONSON. *The Fall of Sejanus, Act II. line 234*
- White* The cause white Fame presents unto inquiry. . . CHAMBERLAYNE. *Pharonnida, III. Canto v. l. 120*

- Wicked* . . . O wicked Fame! for there n' is
Nothing so swift, lo! as she is. . . CHAUCER. *The House of Fame*, Book I. l. 559
- Wide* . . . O thou who fillest this world, wide Fame,
Bear hence thy joyless voice ——— . . . POTTER. *Sophocles, Electra*, line 1089
- Winged* . . . ——— wing'd Fame proclaims you loudly forth [l. 216
[dering From east to west . . . RANDOLPH. *Muses' Looking-glass*, Act III. Sc. IV.
- World-wan-* World-wandering Fame this praise to thee imparts. DRUMMOND. *The River of Forth feasting*, l. 240

GOLD.

- Accursed* . . . ——— cursed steel and more accursed gold,
Gave mischief birth, and made that mischief bold. DRYDEN. *Ovid, Metamorphoses*, Book I. line 180
- Admired* . . . [The worlds] admired clay—
Ah! too successful to betray. . . KILLEGREW. *Discontent*, II. I. I. S. S. L. P. Vol. I. p. 11
- All-bewitching* Too fond, alas! of all-bewitching gold. . . LEWIS. *Statius, Thebaid*, Book I, line 350
- All-compelling* Charms irresistible, the dupes behold
In all-compelling gold ——— . . . HARTE. *Courtier & Prince*, l. 281, E.P. XVI. 379
- All-conquering* ——— let all-conquering gold exert its power,
And soften Danaë ——— . . . GAY. *The Fan*, II. line 165, E.P. Vol. X. page 441
- All-corrupting* Gold, all-corrupting gold, with fatal charm
Entranc'd the bosom, and unnerv'd the arm. . . PYE. *Progress of Refinement*, Book II. line 665
- All-damning* . . . ——— broken faith, and th' cause of it,
All-damning gold ——— . . . LOVELACE. *Lucasta*, Part II. To Chloris, line 23
- All-potent* . . . ——— lovers make their suit, all-potent gold
Unwilling to abandon. ——— . . . SMITH. *Horace in London*, Bk. II. Ode VIII. line 26
- All-powerful* . But yet remain'd an anchor of securer hold
In storms of war—all-powerful gold. . . BOYD. *The Knight of Feltrim*, Part II. line 92
- All-ruling* . All-ruling tyrant of the earth. . . SWIFT. *Riddle, On Gold*, l. 1, E.P. Vol. XI. p. 438
- All-valued* . The jewel, the all-valued gold we win. . . COLERIDGE. *The Piccolomini*, Act V. Sc. II. l. 111
- Alluring* . . Jove gain'd his mistress with alluring gold. . . PRIOR. *On Namur*, line 5, E.P. Vol. X. page 136
- All-worshipt* . [Nature] hutcht th' all-worshipt ore ——— . . . MILTON. *Comus*, line 719. *Newton's edit.* IV. p. 156
- All-worshipp'd* All-worshipp'd gold! thou mighty mystery,
Say, by what name shall I address thee. . . COWPER. *Early Poems*, page 30. R.S.S. line 1
- Almighty* . . . ——— that for which all virtue now is sold,
And almost every vice—almighty gold. . . JONSON. *Forest, Epist.* XII. l. 2, E.P. Vol. V. p. 519
- Amaranthine* . And build eternal shrines of amaranthine gold. . . SARGENT. *The Mine, a Dramatic Poem*, line 645
- Antic* . . . There shone his arms, with antic gold inlaid. . . ROWE. *Lucan, Pharsalia*, Book IX. line 296
- Attractive* . Attractive gold obsequious vot'ries drew,
Till useful fondness into dotage grew. . . PRATT. *Sympathy*, Book II. line 141
- Avaricious* . Beware, my son, the luring bait
Of avaricious gold. . . TEADE. *Corin and Olinda*, line 2, E.O.B. IV. p. 48
- Baleful* . . . Oh, let us consecrate to Jove,
Or plunge into the deep the baleful ore. . . FRANCIS. *Horace*, Book III. Ode XXIV. line 50
- Baneful* . . . The rage that sweeps my sons away,
My baneful gold shall well repay. . . WARTON. *Revenge of America*, l. 22, E.P. XVIII. [p. 170
- Barbaric* . . . ——— the gorgeous east, with richest hand,
Showers on her kings barbaric pearl and gold. . . MILTON. *Paradise Lost*, Book II. line 4
- With diamond flaming, and barbaric gold,
There Ninus shone ——— . . . POPE. *The Temple of Fame*, line 94
- Barren* . . . ——— from [nature's] path the miser strays;
Beneath his influence grows the barren gold. . . BOYD. *Dante, Inferno*, Canto XI. Stanza XVI.
- Base* . . . Was I not hired unto it? 't was not I,
But the base gold, that slew Sir Polydore. . . MARMION. *The Antiquary*, Act V. line 250
- Beamy* . . . With beamy gold his robes divinely glow. . . PITT. *Callimachus, Hymn to Apollo*, line 41
- Beaten* . . . The barge she sat in, like a burnish'd throne,
Burnt on the water; the poop was beaten gold. SHAKESPEARE. *Anthony & Cleopatra*, II. II. l. 229

- Beauteous* . . . Well might that beauteous ore the grape express,
Which does weak man intoxicate no less. . . . COWLEY. *Davideis*, II. l. 334, *E.P. Vol. VII. p. 151*
- Beloved* . . . ——— that beloved plague of mankind, gold. . . . I. l. 856, *E.P. Vol. VII. p. 147*
- Bewitching* . . . ——— offering great sums of bewitching gold
As yearly tribute ——— . . . DRAYTON. *Legend of Normandy*, line 537
. . . . ——— bewitching gold the rabble blinds,
And is the object of all vulgar minds. . . . WITHER. *Fidelia*, edition of 1815, page 36, line 3
- Blushing* . . . ——— this ball of blushing gold receive,
And to the fairest of th' immortals give. . . . BELOE. *The Rape of Helen*, line 161
- Bribing* . . . ——— urge with bribing gold. . . . CRABBE. *Tales of the Hall, Book XII. line 47*
- Bright* . . . ——— nayles yelwe, and bright as any gold. . . . CHAUCER. *The Knight's Tale*, line 1283
. . . . Upon his helm, in letters of bright gold,
Ambition's name far off I might behold. . . . BOWLES. *Hope, a Sketch, Stanza XVI. line 5*
- Brilliant* . . . ——— the black iron starts forth brilliant gold. . . . MILMAN. *Fazio, Act I. Scene 1. line 38*
- Buried* . . . ——— some from men their buried gold commit
To ghosts, that have no use of it. . . . COWLEY. *The Mistress, Bathing, &c. line 10*
. . . . ——— by wild ambition led,
These brood with sleepless gaze o'er buried gold. . . . SOTHEBY. *Virgil, Georgic, Book II. line 631*
- Burning* . . . Thou hast the starry gems, the burning gold,
Won from ten thousand royal argosies. . . . HEMANS. *Misc. p. 189. Treasures of the Deep, l. 9*
. . . . A queen-brow, bound with burning gold. . . . TENNYSON. *Poems, I. p. 193. A Dream, St. xxxii.*
- Burnished* . . . Her here that was owndie and crips,
As burned golde it shone to se. . . . CHAUCER. *House of Fame, Book III. line 297*
. . . . Thy gods are burnish'd gold, silver their shrine. . . . DRYDEN. *Persius, Satire II. line 99*
- Care-curing* . . . ——— care-curing gold ——— . . . POOLE. *English Parnassus*, page 104
- Charming* . . . ——— charming gold ———
- Commodious* . . . What nature wants, commodious gold bestows. . . . POPE. *Moral Essays, Epistle III. line 21*
- Cordial* . . . Oh, gold! how cordial, how restorative
Art thou ——— . . . MAY. *The Old Couple, Act IV. line 269*
- Corrupting* . . . Know'st thou not any whom corrupting gold
Would tempt ——— . . . SHAKSPEARE. *Richard III. Act IV. Sc. II. line 34*
- Curing* . . . Like curing gold, most valued now thou'rt lost. . . . CARTWRIGHT. *To the Memory of Jonson*, line 180
- Current* . . . ——— my ambition was, t' amass
Not current gold, but rare Corinthian brass. . . . HOWES. *Horace, Satires, Book II. Sat. III. line 36*
- Cursed* . . . ——— deluded men, who sold
Their everlasting hopes for cursed gold. . . . DIBDEN. *Metrical Hist. of England, Vol. II. p. 25*
- Damned* . . . This gold, this damn'd enticing gold. . . . J. FLETCHER. *The Sea Voyage, Act I. line 505*
- Dangerous* . . . Bring aromatics from the distant east,
And gold so dangerous from the rifled west. . . . BEHN. *Cowley, Plants, Book VI. line 690*
. . . . ——— his workmate mended broken vows
With dangerous gold ——— . . . BEDDOES. *The Bride's Tragedy, Act I. Sc. 1. l. 131*
- Darling* . . . ——— what sneaking ways your patrons find
To save their darling gold;—they pay in kind. . . . GIFFORD. *Juvenal, Satire VII. line 56*
- Dazzling* . . . Oh, could a British barony be sold,
I would bright honour buy with dazzling gold. . . . BRAMSTON. *Man of Taste, l. 205, D.C. I. p. 294*
- Dear* . . . Some dream of triumphs and exalted names;
Some of dear gold, and some of beauteous dames. . . . COWLEY. *Davideis*, II. l. 642, *E.P. Vol. VII. p. 153*
- Deceitful* . . . ——— the false lustre of deceitful gold,
Lures the poor labourer from the farmer's fold. . . . PYE. *The Art of War, Book V. line 63*
- Destructive* . . . ——— sent to the King—to Polymestor sent?
And sent with treasures of destructive gold? . . . POTTER. *Euripides, Hecuba, line 748*
- Divine* . . . ——— we hold
As most divine the majesty of gold. . . . HOLYDAY. *Juvenal, Satire 1. line 148*
- Ductile* . . . His shining breastplate was a mingled mass
Of ductile gold ——— . . . LEWIS. *Statius Thebaid, Book IV. line 248*
- Enchanting* . . . ——— whom purple robes enfold,
To honour born, and all-enchanting gold. . . . BATCHELOR. *Village Scenes, line 582*
- Enlightening* . . . ——— they law, and right, and justice sold,
And form'd their judgments by enlight'ning gold. . . . BLACKMORE. *King Arthur, Book V. line 646*

- Enticing* . . . — huge sums of false, enticing gold. . . FAIRFAX. *Tasso, Jerusalem, Book IX. Stanza vi.*
- Execrated* . . Long, long ere execrated gold, from earth arose. PRATT. *Sympathy, Book II. line 149*
- Eye-delighting* . . . — eye-delighting gold ——— POOLE. *English Parnassus, page 104*
- Faithless* . . Oh, faithless gold! thou dear deceit,
Say, wilt thou still my fancy cheat? . . . FAWKES. *Anacreon, Ode LXI. line 19*
- Fallacious* . . . — justice impartial
Scorn'd the beauties of fallacious gold. . . POMFRET. *Eleazar, &c. l. 54, E.P. Vol. VIII. p. 328*
- Far-fetched* . . We trac'd the far-fetch'd gold unto the mine, . . DRYDEN. *Heroic Stanzas on Cromwell, line 123*
- Fatal* . . . Peru, the fertile womb of fatal gold ——— COBB. *Pindaric Ode, line 197, N.C. VII. p. 248*
- Figured* . . . Accept this goblet, rough with figur'd gold. . . DRYDEN. *Virgil, Æneis, Book V. line 754*
- Fine* . . . From the fine gold I separate the alloy. Art of Poetry, Canto iv. line 233
- Flaming* . . . An altar, bright with chalice, lamp, and cup,
All of the flaming gold ——— MILMAN. *Samor, Book VI. line 193*
- Flattering* . . . — bags and coffers hold
Flatt'ring, mighty—nay, all-mighty gold. . . WOLCOTT. *Odes to Kien Long, Ode iv. line 44*
- Fleet* . . . Gold as fleet as Zephyr's pinion. . . T. MOORE. *Works, p. 39, Anacreon, Ode LVIII. l. 1*
- Foreign* . . . Our youth all liveried o'er with foreign gold. . . POPE. *Epilogue to the Satires, Dialogue I. line 155*
- Fraudful* . . . Have ye then sped?—with fraudulent gold
Sapp'd his integrity ——— GISBORNE. *Walks in a Forest, Walk III. line 369*
- Fretted* . . . The roof was fretted gold ——— MILTON. *Paradise Lost, Book I. line 717*
- Fugitive* . . . Gold, that fugitive, unkind,
Flies from my willing arms. . . FAWKES. *Anacreon, Ode LXI. line 1.*
- Fusile* . . . And o'er the silver, pour the fusile gold. . . POPE. *Homer, Odyssey, Book VI. line 278*
- Gay* . . . — more gay than glittering gold. . . SOUTHEY. *Madoc, Part I. Section VII. line 89*
- Gaudy* . . . — thou gaudy gold,
Hard food for Midas, I will none of thee. . . SHAKSPEARE. *Merchant of Venice, Act III. Scene* [II. l. 101]
- Glaring* . . . Be careful no base, sordid slave,
With glaring gold bewitch her. . . RAMSAY. *Poems, Vol. I. page 41. Delia, line 12*
- Glistening* . . Zechimes of glistening gold, two thousand. . . GASCOIGNE. *Flowers, E. P. Vol. II. page 494*
- Glistrinde* . . Of golde glistrinde, spoke and whele,
The sonne his carte hath. ——— GOWER. *Confessio Amantis, Book VII. line 810*
- Glittering* . . The sun plays the alchymist; turning
The meagre cloddy earth to glittering gold. . . SHAKSPEARE. *King John, Act III. Scene I. line 81*
- Glorious* . . Put forth thy hand, reach at the glorious gold. SHAKSPEARE. *Henry VI. Part II. Act I. Sc. II. l. 11*
- Glossy* . . . — glossy as gold from a fairy-land mine,
His sunny hair hung ——— T. MOORE. *Wks. p. 281. Cupid and Psyche, l. 18*
- Glowing* . . . See richly cased in glowing gold,
The sweets of Syrian groves. . . POLWHELE. *From Theocritus, Idyl xv. line 25*
- Good* . . . Gold were as good as twenty orators,
And will no doubt tempt him. ——— SHAKSPEARE. *Richard III. Act IV. Scene II. l. 38*
- Gorgeous* . . . Be not amaz'd, sir; 'tis good gold—good old gold. BEAUM. & FLETCH. *Wit without Money, A. II. l. 414*
- Groveling* . . The gorgeous ruin, by each bard decry'd
In tuneful scorn, or philosophic pride. . . PRATT. *Sympathy, Book II. line 113*
- Greedy* . . . What causeth this, but greedy gold to get. . . GASCOIGNE. *The Steele Glas, l. 397, E. P. II. p. 553*
- Grovelling* . . I feel my lighten'd mind
No more by grov'ling gold confin'd. . . T. MOORE. *Works, p. 39. Anacreon, Ode LVIII. l. 8*
- Guinea* . . [Holmes] first bewitch'd our eyes with Guinea gold. DRYDEN. *Annus Mirabilis, St. CLXXIII. line 1*
- Hard* . . . Gold is hard, and yet is precious. ——— DRYDEN. *King Arthur, Act II. Sc. I. line 156*
- Hateful* . . . O may dishonour be the wretch's share,
Who first, with hateful gold, seduc'd the fair. GRAINGER. *Tibullus, Book I. Elegy IV. line 56*
- Hearthhardening* — looks with contempt upon heart-hardening gold. HAYLEY. *The Mausoleum, Act I. Scene I. l. 550*
- Heavy* . . . — mermaids sported with their loves
On heaps of heavy gold. ——— MARLOWE. *Hero and Leander, Sestiad II. line 193*
- Hesperian* . . — heavy gold, and polished elephant. . . DRYDEN. *Virgil, Æneis, Book III. line 595*
- Hoarded* . . The gems of Asia and Hesperian gold. . . ROWE. *Lucan, Pharsalia, Book VII. line 958*
- Ill-got* . . . If hoarded gold possess'd the power to lengthen life,
How I would love the precious ore. ——— T. MOORE. *Anacreon, Ode XXXVI. line 1*
- Ill-got* . . . Let misers dread the hoarded gold to waste. . . BRAMSTON. *Man of Taste, l. 133, D.C. Vol. I. p. 287*
- Ill-got* . . . Overreach steps in with heaps of ill-got gold. . . MASSINGER. *New Way to pay Old Debts, Act III.*

- Ill-persuading* ————— to bribe, Ægyptus told
A mighty sum, of ill-persuading gold. . . . POPE. *Homer, Odyssey, Book IV. line 702*
- Immortal* . . . Rich with immortal gold, their trappings shine. . . . POPE. *Homer, Iliad, Book V. line 887*
- Impious* . . . Ah! hateful lust of impious gold,
What can thy mighty rage withhold? . . . MARRIOT. *Arion, an Ode, l. 22, D. C. VI. p. 253*
- Indian* . . . Your Sardinian amber, and your Indian gold. . . . FRANKLIN. *Sophocles, Antigone, Act IV. line 58*
- Irradiate* . . . The permain glows with irradiate gold. . . . POTTER. *Farewell Hymn, Stanza XII. line 11*
- Labour'd* . . . High in my dome are silver talents roll'd,
With piles of labour'd and unlabour'd gold. . . . PITT. *Virgil, Æneid, Book X. line 759*
- Lamp-like* . . . And the pure mitre-gold shine lamp-like. . . . MILMAN. *Fall of Jerusalem, page 114, line 12*
- Light-hearted* . . . The old man's god, his gold, has won up on her,
Light-hearted cordial, gold. ————— . . . J. FLETCHER. *The Night Walker, Act I. line 169*
- Lusitanian* . . . ————— no more your glittering marts unfold
Sidonian dyes, and Lusitanian gold. . . . HEBER. *Poems, &c. page 7, Palestine, page 72*
- Man-making* . . . Gold, gold, man-making gold! ————— . . . JONSON. *The Case is Altered, Act IV. Sc. 1. l. 802*
- Massive* . . . Flagons of massive gold here flame around. . . . LEIGH. *Golconda's Fate, Stanza XI. line 2*
- Massy* . . . ————— and rubied nectar flows,
In pearl, in diamond, and massy gold. . . . MILTON. *Paradise Lost, Book V. line 634*
- Mighty* . . . ————— give largely, and 't is odds,
But mighty gold will bribe the very gods. . . . FAWKES. *Frag. of Menander, E. P. XVI. p. 255*
- Never-rusting* . . . — glorious palace built of never-rusting gold. . . . CHAPMAN. *Homer, Iliad, Book XIII. line 20*
- Noble* . . . — noble gold downe to the bottome goes,
When worthless corke aloft doth floating lie. . . . SIDNEY. *Arcadia, Lib. III. page 370, line 32*
- Obscene* . . . — gold obscene and silver found the way. . . . DRYDEN. *Juvenal, Satire VI. line 403*
- Old* . . . 'T is good gold, good old gold; this is restorative. . . . BEAUM. & FLETCHER. *Wit without Money, Act II. l. 414*
- Omnipotent* . . . [The pope] forgives, absolves, all for omnipotent gold . . . LEE. *Cæsar Borgia, Act I. line 181*
- Ophir* . . . Adorn'd with Ophir gold. ————— . . . SYLVESTER. *Du Bartas, Bethulians Rescue, IV. l. 40*
- Orient* . . . My twofold treasure, death hath snatch'd away, . . . [XVI. page 472]
- Nor orient gold nor jewels can restore. . . . LANGHORNE. *Petrarch, Sonnet CCLXXIX. E. P.*
- Oriental* . . . Tagus gold; the oriental treasure. . . . STERLINE. *Tragedy of Darius, Act III. Sc. III. l. 174*
- Pactolian* . . . The sacred hunger of Pactolian dust;
Gold, gold bewitches me, and frets accurst. . . . SYLVESTER. *Automachia, Self-Civil-War, line 98*
- Paltry* . . . For paltry gold let pining misers sigh,
[The artist's] soul invokes a nobler deity. . . . MASON. *Fresnoy, Art of Painting, line 681*
- Perishable* . . . — man's fierce lust of perishable gold. . . . COTTLE. *Malvern Hills, line 663*
- Pernicious* . . . Oh, sacred hunger of pernicious gold! . . . DRYDEN. *Virgil, Æneis, Book III. line 80*
- Persuasive* . . . — twice five talents of persuasive gold. . . . CARYL. *Ovid, Briseis to Achil. l. 54, B. P. XIV. p. 534*
- Peruvian* . . . Is wealth thy passion? Hence! for Peruvian gold
Prevent the greedy. ————— . . . POPE. *Imitation of Horace, Book I. Ep. VI. l. 71*
- Pestilent* . . . ————— superior to th' alluring glare
Of pestilent gold. ————— . . . POTTER. *Æschylus, The Furies, line 751*
- Perfect* . . . Th' alchemist holds it possible to turn,
Metals of drossiest ore, to perfect gold. . . . MILTON. *Paradise Lost, Book V. line 442*
- Phœbean* . . . — of divine Phœbean metal void. . . . TATE. *Cowley, Plants, Bk. IV. l. 807, B. P. V. p. 360*
- Polished* . . . A little keie fetisc enough,
Which was of gold polished. . . . CHAUCER. *Romaunt of the Rose, line 2080*
- Polluting* . . . ————— Phillip tender'd
That bane of freedom, his polluting gold. . . . FOX. *The Death of Demosthenes, line 906*
- Ponderous* . . . Rich was the fretted roof, and cover'd o'er
With ponderous gold. ————— . . . HUGHES. *Lucan, Pharsalia, Book X. line 146*
- Potent* . . . ————— potent gold a shameful union bought. . . . PYE. *Progress of Refinement, Part 1. line 340*
- Powerful* . . . I brib'd his silence—powerful gold had mov'd
A Grecian's faith. ————— . . . PORDEN. *Cœur de Lion, Book II. line 256*
- Precious* . . . ————— amidst the flame he cast
Tin, silver, precious gold, and brass. ————— . . . CHAPMAN. *Homer, Iliad, Book XVIII. line 428*
- — riches grow in hell, that soil may best
Deserve the precious bane. ————— . . . MILTON. *Paradise Lost, Book I. line 692*
- Prevailing* . . . — the world's god, prevailing gold. . . . COTTON. *Misc. Poems, Ode, l. 9, E. P. Vol. VI. p. 756*
- Propitious* . . . "There's no propitious deity, but gold." . . . FAWKES. *Fragments of Menander, E. P. XVI. p. 255*

- Provoking* . . . ———— men of your large profession
Give forked counsel; take provoking gold. . . JONSON. *Volpone*, Act I. Scene III. line 83
- Puissant* . . . Puissant gold; red earth at first made man,
Now it makes villains. ———— . . . ALEYN. *Henry VII. British Muse*, Vol. II. p. 263
- Pure* . . . ———— gold can ev'ry test endure,
At once is weighty, solid, bright, and pure. . . [Dryden, line 179
WYCHERLEY. *Posthumous Works*, p. 28, Ep. to
- Pured* . . . Of purged gold, a thousand pounds of weight. . . CHAUCER. *The Frankeleine's Tale*, line 824
- Radiant* . . . ———— radiant gold, on glowing purple, shone. . . POTTER. *Euripides, Hercules*, line 475
- Rare-rich* . . . That rare-rich gold, that charm-grief, fancy mover. SYLVESTER. *Du Bartas, Babylon*, line 237
- Recording* . . . In living medals, see her wars enroll'd,
And vanquish'd realms supply recording gold. . . POPE. *Moral Essays*, Epist. v. To Mr. A——. l. 56
- Red* . . . His shield was all of gold so red. . . CHAUCER. *Rime of Sire Topas*, line 157
- ..* . . . Keep thy red gold and gems, thou stormy grave! . . HEMANS. *Misc.* p. 190, *Treasures of the Deep*, l. 23
- Refined* . . . To gild refined gold—to paint the lily,
Is wasteful and ridiculous. ———— . . . SHAKSPEARE. *King John*, Act IV. Scene II. l. 11
- Refulgent* . . . Here ruddy brass, and gold refulgent blaz'd. . . POPE. *Homer, Odyssey*, Book II. line 382
- Regal* . . . Chief of metallic forms, is regal gold. . . SMART. *Hymn*, line 85, *E. P. Vol. XVI.* page 27
- Resistless* . . . He by resistless gold the conquest gain'd. . . HOPKINS. *History of Love*, l. 357, *N. C. Vol. II.* p. 237
- Resplendent* . . . The living names were cast, in many a mould
Of iron, silver, and resplendent gold. ———— . . . HOOLE. *Ariosto Orlando*, Book XXXVI. line 711
- Restorative* . . . Gold is restorative; restore it then. . . DONNE. *Elegy XII.* l. 112, *E. P. Vol. V.* page 147
- Rich* . . . Woven with gold and silke, so close and nere,
That the rich metal lurkèd privily. . . SPENSER. *Faery Queene*, Bk. III. C. XI. St. xxviii.
- ..* . . . He would be wealthy too—wealthy in fame,
And that's more golden than the richest gold. . . MILMAN. *Fazio*, Act I. Sc. 1. line 162
- Royal* . . . And royal gold his awful head surround. . . TICKELL. *From Claudian*, l. 113, *E. P. Vol. XI.* p. 114
- Ruddy* . . . ———— the spoils of this long war shall pass,
The ruddy gold, the steel, and shining brass. . . POPE. *Homer, Iliad*, Book IX. line 478
- Sacred* . . . ———— the reverence due
To that most sacred gold, makes him adored. . . J. FLETCHER. *The Double Marriage*, Act I. Sc. i. l. 361
- Saint-seducing* . . . She will not stay the siege of loving terms,
Nor ope her lap to saint-seducing gold. . . SHAKSPEARE. *Romeo and Juliet*, Act I. Sc. i. l. 223
- Sculptured* . . . And Vulcan's art enrich'd the sculptur'd gold. . . POPE. *Homer, Odyssey*, Book XXIV. line 96
- Secret-sapping* . . . Corruption's tools, dark working by the force
Of secret-sapping gold ———— . . . THOMSON. *Liberty*, Part iv. l. 541, *E. P. XII.* 486
- Sheeny* . . . ———— monarchs stalk with sovereign power,
In pageant robes and wreath'd with sheeny gold. . . COLLINS. *Ode, Popular Superstitions*, line 153
- Shining* . . . Deep hid the shining mischief under ground. . . POPE. *Moral Essays*, Ep. iii. l. 10, *E. P. XII.* p. 236
- ..* . . . Let others boast their heaps of shining gold. . . HAMMOND. *Love Elegies*, El. xiii. l. 1, *E. P. XI.* p. 144
- Solid* . . . The burnish'd laver flames with solid gold. . . POPE. *Homer, Odyssey*, Book IV. line 66
- Sordid* . . . Beauty was purchas'd by desert of old;
But now, alas! 't is bought with sordid gold . . . CAREY. *Poems*, 3rd Edit. p. 208, *Power of Gold*, l. 6
- Sovereign* . . . ———— wands of divination downward draw,
And point to beds where sovereign gold doth grow. . . DRYDEN. *Heroic Stanzas on Cromwell*, line 76
- Spanish* . . . Let him tell over straight, that Spanish gold. . . JONSON. *Every Man in his Humour*, Act II. line 6
- Sparkling* . . . The golden case does ashes hold;
The leaden shines with sparkling gold. . . CHATTERTON. *Journal* vi. Sept. 30, 1769, line 94
- Splendid* . . . There's no propitious deity but gold.
Safe in thy house this splendid god inshrine. . . FAWKES. *Menander Fragment*, l. 8, *E. P. XVI.* p. 255
- Standard* . . . And pass for standard gold but gilded brass. . . POMFRET. *Epist. to Celadon*, l. 111, *E. P. VIII.* p. 315
- Sterling* . . . ———— sterling gold is seen no more,
In vain we seek the genuine ore. . . COOMBE. *Syntax's Tour to the Lakes*, Ch. xxiv. l. 15
- Sun-bright* . . . ———— sun-bright gold, transcendeth haser ore. . . HEBER. *Pindar, Olympic Ode* III. line 93
- Sunny* . . . ———— rich pavilions through the opening woods,
Gleam'd from their waving curtains sunny gold. . . SOUTHEY. *Thalaba the Destroyer*, Bk. VI. l. 239
- Tawdry* . . . Nor load with gems, nor lace with tawdry gold. . . MASON. *Fresnoy*, Art of P. l. 298, *E. P. XVIII.* p. 404
- Tempting* . . . Beware of gold, how oft did I advise:
From tempting gold, what mighty mischiefs rise! . . GRAINGER. *Tibullus*, Book I. *Elegy* x. line 18

- Transparent* . — transparent gold ; you shall have all
That ever lurk'd in Eastern mine. . . . CROLY. *Cataline*, Act III. Scene 1. line 48
- Treacherous* . — fawning statesman who for treacherous gold
His country's rights and ancient freedom sold . ANON. *Poems on Slate Affairs*, Vol. III. p. 224
- Treasured* . I envy not the monarch's throne,
Nor wish the treasur'd gold my own. . T. MOORE. *Works*, p. 11. *Anacreon*, Ode VIII. l. 4
- Tried* . . . — pure and tried gold — . MASSINGER. *Duke of Florence*, Act I. Sc. 1. l. 99
- True* . . . — true gold can every test endure. . WYCHERLEY. *Posth. Wks.* II. 23, *Ep. to Dryden*, l. 179
- Vaunted* . . — give thy poet more delight,
Than all Bocara's vaunted gold. . . JONES. *Persian Song of Hafiz*, l. 5, *E.P.* XVIII. p. 500
- Virgin* . . Oh, I often wish, the time would come again,
When earth's bright veins, ran ruddy virgin gold P. J. BAILEY. *Festus*, Scene, a *Metropolis*, p. 137
- Vile* . . . — by the merit of vile gold, dross, dust,
Purchase corrupted pardon — . SHAKESPEARE. *King John*, Act III. Scene 1. l. 167
- Villainous* . — yet I have done, to atone for thee,
Thou villainous gold — . BYRON. *Werner*, Act IV. Scene 1. line 573
- Vivid* . . . A silvery radiance, ting'd with vivid gold. . WILSON. *Poems*, page 212, *Angler's Tent*, line 527
- Votive* . . Hail, seer ! I bring not off'rings of votive gold. SOTHEY. *Orestes*, Act III. Scene 1. line 67
- Undrossy* . . — undrossy gold, the god's array
Refulgent flush'd, intolerable day. . POPE. *Homer*, *Iliad*, Book VIII. line 53
- Unfading* . . A splendid footstool, and a throne, that shines
With gold unfading — . POPE. *Homer*, *Iliad*, Book XIV. line 273
- Weighty* . . Gold at once is weighty solid bright. . WYCHERLEY. *Posth. Wks.* II. p. 23, *Ep. to Dryden*, 179
- Well-ministered* — gold, well-ministered, bent to my purpose
His rugged soul. — . SARGENT. *The Mine*, a *Dramatic Poem*, l. 260
- Wicked* . . This wicked gold, has put them all to flight. . DRYDEN. *Persius*, *Satire* 11. line 109
- Wide-wasting* . Wide-wasting pest ! that rages unconfin'd,
And crowds with crimes, the records of mankind. JOHNSON. *Vanity of Human Wishes*, line 23
- Yellow* . . Gold yellow, glittering precious gold
— much of this will make black white, foul fair. SHAKESPEARE. *Timon of Athens*, Act IV. Sc. III. l. 26

HILL.

- Aërial* . . Along th' aërial hill's impending brow
Light leaps the kid — . . OGILVIE. *Rona*, p. 210, *Book VII.* line 494
- Air-invading* . — air-invading hill — . POOLE. *English Parnassus*, page 111
- Airy* . . . — swains on airy hills explore
The chalk's white vein — . . J. SCOTT. *Amæbean Ecl.* 11. 41, *E.P.* XVII. 470
- Ambitious* . — the genius of the place
Helps the ambitious hill, the heavens to scale. . POPE. *Moral Essays*, *Epistle* iv. line 59
- Ancient* . . — here were forests ancient as the hills. . COLERIDGE. *Kubla Khan*, a *Vision*, line 10
- Arduous* . . Now, rich Idume's arduous hills I pass'd. . CRANWELL. *Vida Christiad*, *Book III.* line 967
- Arid* . . . — lo ! thy arid hills, thy waste of snows. POLWHEEL. *Traditions, &c.* II. p. 761, *Dartmoor*
- Aspiring* . . There, to the skies, aspiring hills ascend. . YOUNG. *The Last Day*, *Book I.* line 41
- Bald* . . . Their valley, walled with bald hills — . SYLVESTER. *Du Bartas*, *The Schisme*, line 669
- Bare* . . . — no cheerful verdure smil'd ;
On the bare hill no tree was seen — . POTTER. *Holkham*, *To the Earl of L* — line 125
- Barren* . . No product here the barren hills afford,
But man and steel—the soldier and his sword. GOLDSMITH. *Traveller*, l. 174, *E.P.* Vol. XVI. p. 491
- Beacon'd* . . The foss that skirts the beacon'd hill. . THO. WARTON. *Ode* x. line 82, *E.P.* XVIII. p. 105
- Beautiful* . . How fair thy vales, thy hills how beautiful ! . SOUTHEY. *Roderick*, *Canto* v. line 336
- Beech-clad* . — the trees in bloom appear
Below the beech-clad hill — . JEFFERSON. *Poems*, p. 5, *Vernal Ode*, line 2
- Bending* . . — the band beneath a bending hill [Vol. IX. p. 436
- Await the rising dawn — . W. HAMILTON. *Speech of Randolph*, line 217, *B.P.*
- Blast-worn* . . Destruction posting on the angry winds,
And threat'ning vengeance to their blast-worn hills. HODGSON. *Poems*, page 45, *Woodlands*, line 812

- Bleak* . . . ——— sober industry, illustrious power!
Bids the bleak hill with vernal verdure bloom. . BRUCE. *Lochleven*, line 405, *E. P. XI.* page 286
- Bleating* . . . Lo! on the sprinkling clouds, your bleating hills
Rejoice with herbage ——— . DYER. *The Fleece*, Bk. I. l. 464, *E. P. Vol. XIII.* p. 232
- Blue* . . . ——— the deep blue hills shut in
The smiling landscape with a native fence. . ANON. *Fowling II. Partridge Shooting*, line 238
- Blue-topp'd* . . . ——— majestic Duddon!
Blue-topp'd hills, behold him from afar. . WORDSWORTH. *Wks. IV.* p. 38, *Duddon*, Son. xxxii.
- Bluish* . . . ——— wrap'd in clouds the bluish hills ascend. . POPE. *Windsor Forest*, line 24, *E. P. XII.* page 151
- Bounding* . . . ——— 'tis thy will, those bounding hills to climb. J. HAMILTON. *Romance of Youth*, St. xcvi. l. 8
- Braken* . . . Again I sought the braken hill,
Again sat musing ——— . HOGG. *The Queen's Wake. Introduction*, line 35
- Breezy* . . . I'd drive thy goats, on breezy hills to graze. . FAWKES. *Theocritus, Idyllium VII.* line 106
- Broad-bosom'd* . . . ——— the broad-bosom'd hills,
Swept by perpetual clouds ——— . C. LLOYD. *Misc. Poems, Christmas*, line 73
- Brown* . . . With thyme, that loves the brown hills breast,
Was all the fairy ground bespread ——— . LANGHORNE. *Owen of Carron*, l. 105, *E. P. XVI.* 439
- Stretch'd on the brown hill's heathy breast . W. SCOTT. *Bridal of Triermain, Canto III.* line 23
- Browny* . . . Wynter and brownie hylles wyll have a charme. CHATTERTON. *Ælla*, line 179, *E. P. Vol. XV.* p. 409
- Busky* . . . ——— the sun begins to peer
Above yon busky hill ——— . SHAKESPEARE. *1st Henry IV. Act V. Sc. I.* line 2
- Capped* . . . ——— grey morning,
Over the cap'd hills her steaming mantle threw. OGLE. *Chaucer, Man of Law's Tale*, line 1193
- Cavern'd* . . . The echo of the cavern'd hills,
The bleat of sheep no more are heard. . WILSON. *The Isle of Palms, Canto IV.* line 421
- Cedar-tufted* . . . The flinty waste, the cedar-tufted hills. . HEBER. *Poems, &c.* page 6, *Palestine*, line 51
- Chalky* . . . ——— health with rural pleasure roves
Thy chalky hills ——— . MANT. *British Months, February*, line 722
- Cheerful* . . . ——— mark where the dry champaign
Swell into cheerful hills ——— . ARMSTRONG. *Art of Health, I. l.* 276, *E. P. XVI.* 523
- Climbing* . . . ——— the hoary woods, the climbing hills did hide. DRAYTON. *Poly-olbion*, vi. l. 17, *E. P. IV.* p. 214
- Cloud-capt* . . . ——— the giant hand of Time
Scoop'd the cloud-capt hill sublime. . BOYD. *Woodman's Tale and other Poems*, p. 216
- Cloud-clad* . . . ——— scale the cloud-clad hills
While thunders murmur'd ——— . BAILEY. *Festus*, p. 350, *Sc. a Library, &c. l.* 100
- Cloud-crowned* . . . So shall you see a cloud-crown'd hill. SYLVESTER. *Du Bartas. The Captaines*, line 213
- Cloud-dividing* . . . The silken fleece, on cloud-dividing hills
Is sought. . DYER. *Fleece, Book I.* line 129, *E. P. XIII.* p. 230
- Clouded* . . . A melancholy rill burst from a clouded hill . BOWRING. *Ancient Poetry of Spain*, p. 27, line 10
- Cloud-headed* . . . ——— cloud-headed hill ——— . POOLE. *English Parnassus*, page 111
- Cloud-kissing* . . . ——— cloud-kissing hills or marshy vales. . WIFFEN. *Tasso, Jerusalem, Canto VII. St.* xc.
- Cloud-like* . . . ——— the islands and white sails,
Dim coasts and cloud-like hills ——— . COLERIDGE. *Sibylline Leaves*, p. 180, *Reflections*, l. 38
- Cloud-peaked* . . . ——— in spectral gloom
The cloud-peak'd hills depart ——— . R. MONTGOMERY. *Satan, Book V.* line 1238
- Cloud-topt* . . . The cloud-topt hill, and night-brown wood,
Where contemplation holds her secret haunt. . GIBBONS. *Poems*, p. 244, *On the Rebellion*, line 2
- Cloud-wrapt* . . . ——— morning grey
Lifts her glad forehead, o'er the cloud-wrapt hill. DENTON. *Immortality, St. xxxi. D. C. V.* p. 238
- Cloudy* . . . ——— by the sire of Heav'n the cloudy hills
Were form'd ——— . OGILVIE. *Poems, Vol. II.* p. 52, *Providence*, l. 793
- Cold* . . . A mournful gleam illumines the cold hill. . BOWLES. *To the Philanthropic Society*, line 43
- Craggy* . . . ——— I paint the mazy prattling rill,
The woods and towers, that crown the craggy hill. GRÆME. *To Miss —, l. 6, B. P. Vol. XI.* p. 459
- Cultured* . . . Natures bounty spreads each varied beauty round,
The blooming garden, and the cultur'd hill. . WRIGHT. *Horæ Ionicæ*, line 586
- Daisy-vested* . . . ——— glassy rills,
That wind among the daisy-vested hills. . NICHOLLS. *The Wreath*, p. 87, *Benevolence*, l. 238

- Dark* . . . ——— pleased to see the smoke ascend,
And curl its blue mists o'er the dark hill's side. BIDLAKE. *Poems*, p. 114, *Elegy the Second*, l. 38
- Dawning* . . . ——— others from the dawning hills
Look'd round ———. MILTON. *Paradise Lost*, Book VI. line 528
- I waited, underneath the dawning hills. TENNYSON. *Poems*, Vol. I. p. 120, *Enone*, l. 47
- Desert* . . . ——— but why art thou on the desert hill?
Why on the heath alone? MACPHERSON. *Ossian*, Vol. I. p. 59, *Carrie-thura*
- Dusky* . . . ——— the last streaks of slow receding light,
Above the dusky hills were faintly seen. BIDLAKE. *Poems*, p. 114, *Elegy the Second*, l. 42
- Easy* . . . ——— the tumid earth
Swells gently up into an easy hill. SHERBURNE. *Preli, Salmacis*, l. 217, *E.P. VI.* p. 611
- Easy-climbing* ——— an easy-climbing hill,
At whose fair foot, the silver Trent doth slide. DRAYTON. *Baron's Wars*, Bk. II. l. 106, *E.P. IV.* p. 32
- Echoing* . . . How often, from the steep of echoing hill
Or thicket, have we heard celestial voices. MILTON. *Paradise Lost*, Book IV. line 681
- And echoing hills repeat the pleasing tale. SOMERVILLE. *Chace*, Book II. l. 128, *E.P. XI.* p. 159
- Elm-crowned* ——— near the village rose, the elm-crown'd hill. J. SCOTT. *Amabean*, Ec. II. l. 5, *E.P. XVII.* p. 469
- Eternal* . . . ——— the eternal hills, and the sea lost
In wavering light. SHELLEY. *The Revolt of Islam*, Canto v. St. 39
- Everlasting* . . . ——— the everlasting hills, whose snows yet bear
The print of freedom's step. HEMANS. *Siege of Valencia*, Scene 1. line 170
- Exalted* . . . ——— in the front, was to remoter view
Exalted hills, and nearer prostrate meads. DAVENANT. *Gondibert*, Book III. Canto II. St. 16
- Far-seeing* . . . ——— far-travelled clouds, far-seeing hills. WORDSWORTH. *Poetical Works*, V. p. 151, *Son.* IV.
- Far-seen* . . . All high-lov'd prospects, all the steepest brows
Of far-seen hills. CHAPMAN. *Homer, Hymn to Apollo*, line 218
- Fat* . . . I with thy flocks have cover'd far and near
Canaan's fat hills. SYLVESTER. *Du Bartas*, *The Vocation*, line 939
- Fertile* . . . A thousand sheep, my fertile hills surround. MAURICE. *Poems*, &c. p. 75, *Hindu*, line 72
- Fir-crown'd* . . . Oft he climb'd your fir-crown'd hill. MANT. *Encomium on Warton*, *E.P. XVIII.* p. 156
- Firm* . . . Firm as the hills, and teaming as the vales, PRATT. *Cottage Pictures*, Part 1. line 48
- Fir-shaded* . . . O, tell me no more of the fir-shaded hill. HUDDSFORD. *Wiccamical Chaplet*, page 109
- Fleecy* . . . ——— of herbag'd plains,
Of lowing valleys and of fleecy hills. W. THOMPSON. *Sickness*, V. 49, *E.P. Vol. XV.* p. 52
- Friendly* . . . Seek the soft shelter of the friendly hill. PRATT. *Sympathy*, Book I. line 46
- Fruitful* . . . My beloved had a vineyard
On a high and fruitful hill. LOWTH. *Isaiah*, Vol. I. p. 13, Chap. v. line 1
- Fountains from the fruitful hills
Gush in a thousand sparkling rills. GIBBONS. *Poems on various subjects*, page 34
- Garish* . . . ——— the clear and garish hills. SHELLEY. *The Spirit of Solitude*, line 195
- Gently-rising* . . . Farewell ye gently-rising hills. GIBBONS. *Misc. Poems*, p. 200, *Salutation*, l. 29
- Giant* . . . ——— some giant hill whose brow,
Wears amid tropic clouds its crown of snow. HANKINSON. *Ethiopia stretching her Hands*, l. 309
- Gladsome* . . . Echo the gladsome hills and valleys round. TENNANT. *Anster Fair*, Canto III. Stanza 5
- Golden* . . . ——— the golden hills, in summer wealth,
Bask'd in the sunshine. MILMAN. *Samor*, Book II. line 295
- Grassy* . . . Then cultur'd plains and grassy hills appear. HOOLE. *Anosto, Orlando*, Book VI. line 141
- Great* . . . ——— no deepe valley, but neare some great hill. WEBSTER. *Dutchesse of Malfry*, Act III. v. l. 164
- Green* . . . The fawns, whose flute notes breathe and die
On the green hills. HEMANS. *Ancient Greek Song of Exile*, line 7
- Green-headed* . . . What cave is thy lonely house?
What green-headed hill is the place of thy repose? MACPHERSON. *Ossian*, Vol. I. p. 246, *Fingal*, Bk. II.
- Grey* . . . Sad on the side of yon grey hill,
The shepherd waits his flock. A. FRANCIS. *Ossian*, *Song of second Bard*, l. 29
- Grim* . . . ——— these grim hills, these dark and misty valcs
From clouds scarce ever clear'd. DRAYTON. *Poly-olbion*, S. XXX. l. 141, *E.P. IV.* p. 391
- Hanging* . . . ——— many a mournful bleat,
The withering bank and hanging hills repeat. J. WARTON. *Virgil, Georgics*, Book III. line 672

- Haughty* . . . Our humble train forsake their native vale
To climb the haughty hill ——— . MASON. *English Garden*, Book III. line 552
- Healthbreathing* ——— tempting paths shall lead,
O'er the health-breathing hill ——— . MONTOLIEU. *De Lille, The Gardens*, C. IV. l. 30
- Healthy* . . . ——— gales that come
O'er our own healthy hills at home. . T. MOORE. *Works*, p. 111, *To Geo. Morgan*, l. 50
- Heath-clad* . . . Stern Solitude, whose frown the heart appals,
Dwells on the heath-clad hills ——— . HUNTER. *Baillie's Collection of Poems*, page 303
- Heath-crowned* Hygeia, feign'd to rule o'er heath-crown'd hills. WEST. *Poems and Plays*, Vol. III. page 200
- Heath-empurpled*— I roam no heath-empurpled hills ——— . TUPPER. *Proverb, Philosophy*, 2nd Series, p. 3
- Heathy* . . . ——— each heathy hill,
O'er whose bleak breast the billowy vapours sweep. C. LLOYD. *Sonnet II. To Scotland*, line 1
- Heavenascending*— stretch'd upon the heaven-ascending hill,
I'll wait the horrors of the coming night. . CHATTERTON. *Elegy*, l. 97, *E.P. Vol. XV. l. 97*
- Heaven-aspiring* Streams rolling down from heaven-aspiring hills. F. BEAUMONT. *Maske*, line 75, *E.P. Vol. VI. p. 191*
- Heaven-defying* ——— the heaven-defying hill. . BOYD. *Penance of Hugo*, Canto III. line 331
- Heaven-kissing* ——— the herald Mercury,
New lighted on a heaven-kissing hill. . SHAKSPEARE. *Hamlet*, Act III. Scene IV. line 69
- High* . . . These high wild hills and rough uneven ways
Draw out our miles ——— . SHAKSPEARE. *Richard II. Act II. Sc. III. line 4*
- The highest hills are miles below the sky. . BAILEY. *Festus*, p. 99, *Sc. Village Feast*, line 89
- High-brow'd* . . . — the high-brow'd hills aloud began to ring. DRAYTON. *Poly-olbion*, S.XXIX. l. 135, *E.P. IV. 386*
- High-cleaved* ——— high-cleaved hills, whose threat'ning fronts
Do dare each other ——— . DRAYTON. *Poly-olbion*, S.XXIII. l. 213, *E.P. IV. 352*
- High-climbing* ——— the brow of some high-climbing hill. . MILTON. *Paradise Lost*, Book III. line 546
- High-heaving* The hills high-heaving with attractive power,
Draw the light clouds ——— . OGILVIE. *Providence*, Book I. line 789
- High-peering* ——— the golden sun salutes the morn,
And overlooks the highest-peering hills. . SHAKSPEARE. *Titus Andronicus*, Act II. Sc. 1. l. 8
- High-topp'd* . . . ——— in clouds,
Heaven the high-topp'd hill enshrouds. . BRYDGES. *Poems*, page 87, *Ode XIII. line 2*
- Hoar* . . . ——— rouse the slumbering morn
From the side of some hoar hill ——— . MILTON. *L'Allegro*, l. 55, *Newton's Edit. IV. p. 55*
- — hoar hill, with fat'ning olives gay. . GIFFORD. *Juvenal*, Satire XIV. line 201
- Hoary* . . . — the brode shadow of an hoarie hill. . SPENSER. *Faery Queene*, Bk. II. Canto XII. St. 30
- Hollow* . . . Some fairy queen dwells in this hollow hill. . EVANS. *Pastoral* 1. l. 92, *N.C. Vol. V. page 90*
- Huge* . . . [Phœbus] with brightnes of his bemès shene
Hath over-gylt the hugè hyllès grene. . LYDGATE. *The Troye Boke, or Sege of Troye*
- .. ! . . ——— on a huge hill
Cragged and steep, truth stands ——— . DONNE. *Satire III. l. 79, E.P. Vol. V. p. 157*
- ——— I wept to see another day go down,
O'er thee and me, with those huge hills between us. BYRON. *Werner*, Act II. Scene II. line 54
- Inaccessible* . . . ——— betaking thee
To deserts and inaccessible hills. . CHAPMAN. *Hymnus in Cynthiam*, line 104
- Infamous* . . . Infamous hills, and sandy perilous wilds. . MILTON. *Comus*, line 424, *Vol. IV. p. 128*
- Insuperable* . . . — on the steep insuperable hill,
The stone of Sisyphus stood still. . COBB. *Love and Music*, l. 79, *N.C. Vol. VII. p. 258*
- Interposing* . . . Some interposing hill the stream divides. . POPE. *Homer, Iliad*, Book XVII. line 841
- Jagged* . . . [The moon] now upon the jagged hills it rests. SHELLEY. *The Spirit of Solitude*, line 656
- Jocund* . . . The jocund hills, with blushing gardens crown'd. W. TIGHE. *The Plants*, Canto III. line 53
- Joyous* . . . Alas! thy heart doth sicken for the pure,
Free-wandering breezes, of the joyous hills. . HEMANS. *Poems*, I. p. 161, *Siege of Valencia*, l. 76
- Laughing* . . . The laughing hills, with golden harvests crown'd. MONTOLIEU. *De Lille. The Gardens*, Canto I. l. 60
- Lofty* . . . The hardy Spartans, exercis'd in arms,
Whom Lacedæmon's lofty hills enclose. . POPE. *Homer, Iliad*, Book II. line 704
- Lofty-brow'd* . . . ——— hills most lofty-brow'd
Stoop to thy steps. ——— . SYLVESTER. *Du Bartas*, Baltail of Yory, line 467
- Lone* . . . He fled the noisy town, and pompous court,
Lov'd the lone hill. ——— . DRYDEN. *Ovid Metam. vide Garth*, Bk. XI. l. 1087

- Lonely* . . . ———— on the lonely hills,
In solitude, a shepherd's life he chose. . . . TRAPP. *Virgil, Æneis, Book XI. line 752*
- Loud* . . . ———— and now the glee
Of the loud hills, shakes with its mountaint mirth. BYRON. *Childe Harold, Canto III. Stanza xciii.*
- Majestic* . . . ———— surmount the hill's majestic brow. . . . BOYD. *Dante, Purgatorio, Canto III. line 6*
- Massy* . . . Reason may grasp the massy hills. ——— . . . WATTS. *Horæ Lyricæ, Bk. I. The Infinite, St. vi.*
- Mighty* . . . ———— Mighty hills, above the valleys shew,
And look with scorn on the descent below. . . . BEHN. *Cowley, Of Plants, vi. 598, B. P. Vol. VI. p. 379*
- Mist-cover'd* . . . The blast came chill, o'er the mist-cover'd hill. BYRON. *The Duke of Mantua, Act III. Sc. iv. l. 85*
- Misty* . . . The twilight trembles o'er the misty hills. . . . BRUCE. *Lochleven, line 28, B. P. Vol. XI. p. 282*
- Moss-clad* . . . The fountain bubbling thro' the moss-clad hill. OGILVIE. *The Day of Judgment, line 111*
- Mossy* . . . ———— adown the mossy hill,
In gentle murmurs, roll'd a crystal rill. . . . HOOLE. *Tasso, Jerusalem, Book XII. line 512*
- Naked* . . . ———— the castle,
High on the naked hill, like falcon perch'd. . . . HEADLEY. *Invocation to Melancholy, line 84*
- Noble* . . . ———— ther's noble hills to climb. . . . WITHER. *Stedfast Shepherd, l. 44, P. R. A. P. III. [page 265]*
- Oak-clad* . . . ———— thus to his harp,
Sang hoary Hoel, of the oak-clad hill. . . . NICHOLS. *Hoel the Bard, l. 116, The Wreath, p. 7*
- Oak-crowned* . . . Luxuriant vales and oak-crowned hills appear. BISHOP. *Poems, Vol. I. page 165. Eng. Char. l. 72*
- Obstinate* . . . ———— it was an obstinate hill to climb. . . . WORDSWORTH. *Poems, Vol. II. p. 108, To Clarkson, l. 1*
- Obstructing* . . . Then through the obstructing hill conduct. . . . PYE. *Farrington Hills, Book I. line 346*
- Obvious* . . . Nor obvious hill nor vale, nor wood nor stream. MILTON. *Paradise Lost, Book VI. line 69*
- Old* . . . So old and ancient are the hills,
Their date a musty proverb fills. . . . COLTON. *Modern Antiquity, page 2*
- Painful* . . . ———— many a plain behind was cast,
And many a painful hill o'erpast. . . . HANKINSON. *Call of Abraham, line 508*
- Pastoral* . . . ———— encircled by green pastoral hills. . . . WILSON. *Isle of Palms, &c. vide Poem, page 325*
- Paternal* . . . Achilles grown a man, the lyre essay'd
On his paternal hills. ——— . . . GIFFORD. *Juvenal, Satire VII. line 322*
- Pealing* . . . ———— the horn once proudly rung
Through pealing hills. ——— . . . HEMANS. *Poems, l. 116, The Vaudois Valleys, l. 12*
- Pendant* . . . Romantic scenes of pendant hills,
And verdant vales. ——— . . . SHENSTONE. *The Progress of Taste, Part III. l. 7*
- Perpetual* . . . ———— The everlasting mountains were scattered,
The perpetual hills did bow. ——— . . . HABAKKUK. *Chapter III. verse 6*
- Pine-capt* . . . Onward yon pass, the pine-capt hills divide. . . . DARWIN. *Botanic Garden, Part I. Canto III. l. 37*
- Pleasant* . . . Accustom'd oft to range the pleasant hill. . . . HURDIS. *Village Curate, edit. 1788, line 2009*
- Precipitous* . . . A dark steed, and a darker rider, past
Down the steep hill precipitous. . . . MILMAN. *Samor, Book XI. line 253*
- Proud* . . . ———— some proud hill, whose stately eminence
Vassals the fruitful vale. ——— . . . BROWNE. *Britannia's Pastorals, Song iv. line 805*
- Purple* . . . ———— the arising sun, is seen to play
Upon the purple hills. ——— . . . WIFFEN. *Garcilasso, Ecl. II. Sylva III. line 644*
- ———— old familiar melodies, that rose
At break of morn from all our purple hills. . . . HEMANS. *Vespers of Palermo, Act I. Sc. I. line 4*
- Repeating* . . . ———— echo, from repeating hills,
His heart with joy redoubled fills. . . . SOMERVILLE. *Mahomet Ali Beg, l. 57, E. P. XI. p. 234*
- Repercussive* . . . He roars, the deserts tremble wide around,
And repercussive hills repeat the sound. . . . BLACKLOCK. *Psalm CIV. Imitated, line 89*
- Responsive* . . . ———— hills responsive, waft your songs away. . . . FERGUSSON. *Works, page 104, Pastoral II. line 70*
- Rich* . . . ———— a castill, with wallis white,
On a riche hill. ——— . . . CHAUCER. *The Dreame of Chaucer, line 1319*
- Ridgy* . . . Pensive I see the ridgy hills arise. . . . GRAEME. *Elegy XLI. line 3, B. P. XI. page 440*
- Rising* . . . ———— the sun doth still
Level his rays against the rising hill. . . . DIGBY. *See Ellis's Specimens, III. page 179*
- Rocky* . . . A rocky hill, rising with steep ascent,
O'erhung the glittering beach. ——— . . . SOUTHEY. *Roderick, Vol. I. p. 13, Section I. l. 287*
- Romantic* . . . ———— shades you left, and that romantic hill,
To nobler toils by heavenly guidance led. . . . BOYD. *Woodman's Tale, and other Poems, p. 301*

- Rooted* . . . Heav'd the rocks and shook the rooted hills. . . R. MONTGOMERY. *Satan*, Book IV. line 144
- Rough* . . . The satyrs and the fawns, by Dian set to keep
Rough hills, and forest holts. ——— . . . DRAYTON. *Poly-olbion*, xxvi. l. 112, E. P. IV. 371
- Rugged* . . . ——— their course they bent,
And slowly gained a rugged hill's ascent. . . HOOLE. *Ariosto Orlando*, Book XXXVII. line 251
- Rural* . . . Some whom the gale and rural hill delight. . . W. TIGHE. *The Plants*, Canto 1. p. 31, *Rose*, l. 327
- Russet* . . . ——— mount the russet hills at dawn,
To chase the village prowler. ——— . . . BOYD. *The Woodman's Tale*, Canto v. line 507
- Sandy* . . . ——— that sandy hill's high length. ——— . . . DODD. *Gratitude, an Ode*, Stanza II. line 2
- Savage* . . . The savage hills and woods he wander'd o'er. . . PITT. *Virgil, Æneid*, Book XI. line 767
- Seated* . . . From their foundations they pluck'd the seated hills,
With all their load. MILTON. *Paradise Lost*, Book VI. line 644
- Shaded* . . . Here crown'd with woods the shaded hills ascend. POTTER. *Misc. Poems*, page 94, *Holkham*, line 41
- Shadowy* . . . Driven on the pinions of the eastern wind,
We left bleak Shetland's shadowy hills ——— . BOYSE. *Vision of Patience*, l. 113, E. P. XIV. p. 540
- Shady* . . . Come drive thy flocks beneath the shady hills. BROOME. *The Complaint*, l. 67, E. P. Vol. XII. p. 39
- Shaggy* . . . ——— now, nor shaggy hill, nor pathless plain,
Form the lone refuge, of the sylvan game. . . SHENSTONE. *Elegy* XXIII. l. 25, E. P. Vol. XIII. 279
- ——— he falls like an oak on the plain,
Like a rock from the shaggy hill. MACPHERSON. *Ossian*, Vol. I. p. 72, *Carrie-thura*
- Sheep-adorned* . . . ——— haste into those sheep-adorned hills. . . ANON. *Ret. from Parnassus*, Act V. Sc. II. line 94
- Sheltering* . . . ——— the green vale yon sheltering hills surround. CUNNINGHAM. *Fortune*, l. 61, E. P. Vol. XIV. p. 449
- Shelving* . . . ——— heard, o'ershadow'd by some shelving hill,
The distant murmurs of the falling rill. . . TICKELL. *Kensington Gardens*, l. 59, E. P. XI. p. 129
- Shrubby* . . . ——— each hollow grove and shrubby hill. . . JOS. HALL. *Defiance to Envy*, l. 81, E. P. Vol. V. p. 264
- Silent* . . . ——— the voice of the far torrent
From the silent hills, flow'd as I listen'd. . . WILSON. *Isle of Palms*, &c. p. 402, *Lines to G.* l. 98
- He sat like a cloud of mist on the silent hill. . . MACPHERSON. *Ossian*, Vol. I. p. 221, *Fingal*, Bk. I.
- Sky-crowned* . . . Ye sky-crowned hills and solemn groves. . . OGILVIE. *Poems*, Vol. I. p. 92, *Ode to Time*, l. 32
- Slant* . . . Upon the southern side of the slant hills
The season smiles. COWPER. *The Task*, Book V. line 59
- Slanting* . . . Lo ! on the side of yonder slanting hill
Sits the shepherd swain. DODSLEY. *Agriculture*, III. l. 244, E. P. XV. p. 361
- Slope* . . . ——— murmuring waters fall
Down the slope hills. ——— . . . MILTON. *Paradise Lost*, Book IV. line 261
- Sloping* . . . ——— sloping hills the mantling vines adorn. POPE. *Homer, Odyssey*, Book XV. line 444
- Slow-ascending* . . . The slow-ascending hill, the lofty wood
That mantles o'er its brow. ——— . . . LISLE. *Porsenna*, Book II. line 64
- Smiling* . . . ——— busy gladness
Walks o'er the merry plains, and smiling hills. BIDLAKE. *Poems*, 1794, p. 86, *Widow of Nain*, l. 117
- Snow-capt* . . . No clouds obscure the scene,
They sink beneath the snow-capt hill. . . A. FRANCIS. *Ossian*, *Song of Fourth Bard*, line 5
- Snow-fed* . . . ——— from the snow-fed Æthiop hills
Her tawny bosom Meroe fills. MITFORD. *Proem to Sacred Specimens*, line 141
- Snowy* . . . ——— a thousand petty rills
That tumble down the snowy hills. . . MILTON. *Comus*, a Masque, line 927
- Solid* . . . ——— shall the earth, for thy sake, be forsaken,
The rocks remov'd, and solid hills be shaken. . . SYLVESTER. *Du Bartas*, *Job Triumphant*, Bk. II. l. 187
- Sounding* . . . Come from thy sounding hills, O my best beloved ! MACPHERSON. *Ossian*, Vol. I. p. 403, *Battle of Lora*
- Spire-topt* . . . ——— with slow step
And feeble, he toiled up the spire-topt hill. . . J. GRAHAME. *The Sabbath*, line 473
- Stately* . . . We turn to view the stately hills. CHAMBERLAIN. *Pharonnida*, Bk. II. C. IV. l. 163
- Stedfast* . . . Gods, in battle read the stedfast hill. . . DAVIES. *Rhapsody*, l. 35, N. C. Vol. VI. page 123
- Steep* . . . ——— to climb steep hills,
Require slow pace at first ——— . . . SHAKSPEARE. *Henry VIII. Act I. Sc. 1.* line 156
- Echo walks steep hills among, [p. 164
Listening to the shepherd's song. . . J. WARTON. *Ode to Fancy*, l. 57, E. P. Vol. XVIII.
- Steep-brow'd* . . . The deer that crop the steep-brow'd hill. . . COVENTRY. *Penshurst*, line 237, D. C. IV. page 59
- Steepy* . . . In vain, the steepy hill oppos'd my way. . . DRYDEN. *All for Love*, Act I. Sc. 1. line 515

- Sterile* . . . ——— clouds and snows thy sterile hills deform. HOGG. *Mador, &c. Introduction, Stanza VIII.*
Stony . . . ——— stony hills the barren ash supply. . MASON. *Virgil, Georgics, Book II. line 126*
Storm-beaten ——— hills storm-beaten waving now with pine, HODGSON. *Poems, page 4, Woodlands, line 165*
Straining . . . ——— nor straining hills,
Nor headlong steep, deter ——— . DODSLEY. *Agriculture, III. l. 466, F. P. XV. p. 362*
Strutting . . . ——— some strutting hill, o'ershadowed. . CARTWRIGHT. *The Ordinary, Act III. Sc. v. l. 165*
Stupendous . Here 'midst the woods of this stupendous hill. WIFFEN. *Garcilasso, page 294, Elegy II. line 26*
Sublime . . . ——— hills sublime, and flow'ry meads. . WOLCOTT. *Works of Peter Pindar, IV. 411, Myself, [line 29*
Sun-burnt . . . ——— rocks o'er all the sun-burnt hills,
Scatter'd as numberless as ocean's sand. . HODGSON. *Poems, page 39, Woodlands, line 691*
Sunny . . . ——— where the muses haunt
Clear spring or shady grove, or sunny hill. . MILTON. *Paradise Lost, Book III. line 28*
Sun-warm . . . ——— sun-warm hills,
That bare their bosoms to the mellowing sky. . R. MONTGOMERY. *Satan, Book II. line 362*
Supine . . . ——— on rising grounds, or hills supine,
Extend thy loose battalions. ——— . DRYDEN. *Virgil, Georgics, Book II. line 372*
Swelling . . . Soft swelling hills of tender green,
That fresher still. ——— . MERIVALE. *Devon's Poly-olbion, line 33*
Sylvan . . . ——— peaceful vale and sylvan hill. . HERBERT. *Helga, line 1757, Canto v. p. 114*
Talking . . . And talking hills repeat it to the dales. . GAY. *Dione, Act I. Scene i. line 145*
Tall . . . ——— the tall hill o'erhangs the rocks below. GAY. *Dione, Act II. Scene v. line 116*
Thymy . . . ——— the breath of morn o'er thymy hills,
And flow'ry meadows wafted. ——— . ANON. *Fowling, Book V. line 309*
Towering . . . Where high in air the towering hills arise. . PITT. *Virgil, Æneid, Book XI. line 435*
Tree-crowned From tree-crowned hill, from flower-enamel'd vale,
Crowds appear. ——— . MENDEZ. *Summer, l. 64, D. C. Vol. IX. page 240*
Tree-topt . . . The velvet lawn, the tree-topt hill. . WOTY. *Works, Vol. II. page 48, Darkness, line 13*
Tufted . . . Here tufted hills, there shining villas rise. . W. THOMPSON. *Sickness, Bk. V. 38, E. P. XV. p. 52*
. . . ——— the grove that crowns yon tufted hill. . BYRON. *Childe Harold, Canto II. Stanza XLVIII*
Tumid . . . So high as heav'd the tumid hills, so low
Down sunk a hollow bottom. ——— . MILTON. *Paradise Lost, Book VII. line 287*
Ugly . . . ——— curse this ugly hill. ——— . T. MOORE. *Works, p. 447, Rhymes on Road, Extr. [ix. line 13*
Ungenial . . . ——— the ungenial hill and barren land,
Where sterile beds of hungry clay expand. . SOTHEY. *Virgil, Georgics, Book II. line 233*
Ungrateful . The stubborn soils and hills ungrateful love. . STAWELL. *Virgil, Georgics, Book II. line 240*
Vast . . . ——— some vast hill touching heaven appear. . LEE. *Gloriana, Act II. Scene i. line 126*
Verdant . . . A bleating lamb, for verdant hill and vale. . WOLCOTT. *Wks. P. Pindar, IV. p. 391, Elegy, l. 29*
Village-cotted There on the green and village-cotted hill, is
Entomb'd the bravest of the brave, Achilles. . BYRON. *Don Juan, Canto IV. Stanza LXXVI.*
Vine-clad . . . ——— here vine-clad hills
Lay forth their purple store. ——— . T. WARTON. *Pleasures of Melancholy, line 251*
. . . ——— to the trumpet's clang,
Ere noon the vine-clad hills and valleys rang, . POLWHELE. *Traditions, &c. Vol. II. page 739*
Vine-crowned No vine-crown'd hills, no glowing vales appear. TIGHE. *Psyche, Canto VI. line 331*
Weary . . . They know to charm a weary hill,
With song, romance, or lay. W. SCOTT. *Marmion, Canto I. Stanza xxv.*
Well-tamed . Some rare general went to these feasts home
From some well-tamed hill, should'ring his spade HOLIDAY. *Juvenal, Satire XI. line 89*
White . . . Arise, and climb our whitest, highest hill. . LOVELACE. *Lucrecia, and other Poems, Part I. p. 89*
White-robed . A calm so holy seemed to brood,
O'er white-robed hill and frozen flood. . HERBERT. *Helga, line 568, Canto II. page 39*
Wholesome . Give me to range thy wholesome hills;
Thy valleys wash'd with crystal rills. . WOTY. *Works, Vol. I. p. 131, Ode to Health, l. 29*
Wild . . . ——— the wild hills whereon my fathers fought,
And won their battles ——— . HEMANS. *Poems, I. p. 212, Siege of Valencia, 1141*
Wind-beaten To wander alone by the wind-beaten hill. . CAMPBELL. *The Exile of Erin, line 4*
Wind-swept . ——— morasses deep and wind-swept hills. . HODGSON. *Poems, p. 7, Woodlands, line 75*
Windy . . . The men we waylaid—every windy hill
Hath bin their watch-tow'r ——— . CHAPMAN. *Homer, Odyssees, Book XVI. line 487*

- Withered* . . — from the moist meadow to the wither'd hill,
Led by the breeze, the vivid verdure runs. . THOMSON. *The Seasons, Spring*, line 86.
- Wood-bearded* — some broad, blue stream, where high the hills, [l. 140
Wood-bearded, sweep to its brink ——— . P. J. BAILEY. *Festus*, p. 351, *Sc. A Library*, &c.
- Wood-browed* ——— engirt with wood-brow'd hills,
A spacious compass, lay the sylvan scene. . OGLE. *Chaucer, The Squire's Tale, Stanza 97*
- Wood-crowned* ——— harps are in full concert heard,
And voices chanting from the wood-crown'd hill. THOMSON. *The Seasons, Summer*, line 559
- Wood-clad* . . Oft have ye stood upon the shaggy brow
Of yonder wood-clad hill ——— . HURDIS. *The Village Curate, edit. of 1788*, p. 117
- Wooded* . . ——— bathing of thy wooded hills
Her ample bed a noble river fills. . MONTOLIEU. *De Lille, The Gardens, Canto 1. l. 209*
- Wood-girt* . . ——— behind yon wood-girt hills the sun
Has quenched his fires ——— . SAYERS. *Poems*, page 191, *A Fragment*, line 15
- Woody* . . . Uncovetous of rural wide domain, [p. 138
You beg no woody hills ——— . GRAINGER. *Tibullus, Bk. II. El. II. l. 16, E.P. XX.*
- Yellow* . . . sultry stillness fill the summer air,
And parch the yellow hills ——— . WILSON. *Isle of Palms & Other Poems*, p. 346, l. 18

IVY.

- Aged* . . . In what dark barn, or tod of aged ivy, [l. 387
Hast thou lain hid ——— . J. FLETCHER. *Rule a Wife & Have a Wife, Act IV.*
- Amorous* . . ——— amorous ivy ——— . POOLE. *English Parnassus*, page 120
- Ancient* . . ——— a deep radiance lay full on
The ancient ivy which usurps those elms. . COLERIDGE. *Sibylline Leaves*, page 192, line 3
- Aspiring* . . Up the steep hill aspiring ivy creeps. . MAURICE. *Poems*, p. 182, *Mithra*, line 137
- Black* . . . The pine, the noxious yew, and ivies black. . STAWELL. *Virgil, Georgics, Book II. line 339*
- Brown* . . . ——— the rank ivy brown
That clasps its oozing walls! . . POLWHELE. *III. p. 35, Sp. of Freshness*, l. 43
- Cankered* . . O'er the dim window's arch entwined
The canker'd ivy ——— . LANGHORNE. *Flora, Fab. 1. l. 28, E.P. XVI. 443*
- Clasping* . . ——— direct the clasping ivy where to climb. . MILTON. *Paradise Lost, Book IX. l. 217*
- Climbing* . . With moss and climbing ivy overgrown. . DRAYTON. *The Baron's Wars, Book VI. line 294*
- Clinging* . . ——— gothic arching mantled in the moss,
With clinging ivy crown'd ——— . PRATT. *Landscapes in Verse*, line 648
- Clustering* . . ——— with the clust'ring ivy crown my head. . POTTER. *Euripides, Bacchæ*, line 182
- Cool* . . . So may cool ivy round my temples twine. . DART. *Tibullus, Book III. Elegy VI. line 2*
- Crawling* . . Where crawling ivy clasps yon ancient tower,
I heard the solitary owl ——— . FAWKES. *Descript. of Winter*, l. 106, *E.P. XVI. 272*
- Creeping* . . So joys the aged oak, when we divide
The creeping ivy ——— . WALLER. *Miscellanies*, IV. l. 26, *E.P. VIII. p. 37*
- Dark* . . . ——— the dark ivy trailing o'er the ground. . SOTHEY. *Virgil, Georgics, Book II. line 332*
- Darkening* . . ——— where nectarine grac'd the sunny walls
Rank nettles rise, and darkening ivy crawls. . BATCHELOR. *Village Scenes*, page 47, line 2
- Dark-green* . . The ivy's dark-green boughs among. . POTTER. *Sophocles, Œdipus at Colonus*, line 690
- Deathless* . . . Around thy tomb, oh! bard divine,
Long may the deathless ivy twine. . T. MOORE. *Anacreon, Vol. II. p. 130, Epigram 1. l. 3*
- Dun* . . . ——— and ivy dun
Round stones that never kiss the sun. . SHELLEY. *Posth. Poems*, p. 150, *Pine Forest*, l. 29
- Dusky* . . . ——— the fane, with duskier ivy hung,
Where hoary moss beneath its meshes clung. . POLWHELE. *Epistle to a College Friend*, line 125
- Embracing* . . Embracing ivy from its rock is torn. . GLOVER. *Leonidas, Bk. IV. l. 15, E.P. XVII. p. 38*
- Envious* . . . ——— envious ivy did around thee cling,
Muffling with verdant ringlet every string. . W. SCOTT. *Lady of the Lake, Canto 1. line 4*
- Everlasting* . . — from the walls peep'd shy between
The ivy's everlasting green ——— . HANKINSON. *Poems*, p. 61, *St. Paul at P. St. v.*
- Fair* . . . More sweet than thyme, more fair than ivy white. J. WARTON. *Virgil, Eclogue VII. line 40*

- Fantastic* . . . I teach in winding wreaths to stray
Fantastic ivy's gadding spray. . . T. WARTON. *Inscription*, l. 24, *E.P. XVIII.* p. 98
- Female* . . . the female ivy so . . . SHAKSPEARE. *Midsum. N. Dream*, Act IV. l. 44
- Flattering* . . . Enrings the barky fingers of the elm. . .
Round the tall elm the flattering ivies bend,
And strangle as they clasp ——— . . . DARWIN. *Origin of Society*, Canto iv. line 47
- Flaunting* . . . ——— flaunting ivy that with mantle green
Invests some wasted tow'r ——— . . . T. WARTON. *Pleasures of M.* l. 36, *E.P. XVII.* 95
- Fond* . . . Nor with fond ivy wreath th' unwarlike spear. . . STEELE. *Statius Thebaid*, IX. 76, *S.P.M.* p. 206
- Full-branch'd* . . . ——— thy full-branch'd ivy twine. . . STANLEY. *Excitat. upon Anacreon, The Debauch*, l. 31
- Gadding* . . . ——— an old oak spreads his awful arm,
The ivy gadding from th' untwisted stem. . . MASON. *Elfrida*, line 209, *E.P. XVIII.* p. 344
- Gloomy* . . . ——— see here . . .
- Glossy* . . . The gloomy ivy and the fruitful vine. . . WHALEY. *Theocritus*, *Idyll*, xi. line 56
- Glossy* . . . ——— Titania's diadem hides its beauty in
The shade by the glossy ivy made. . . CROLY. *Cataline, & Other Poems*, p. 191, line 14
- Green* . . . Green ivy, wreathed with many a subtle knot,
Hung dangling ——— . . . SHERBURNE. *Preti, Salmacis*, 35 *E.P. VI.* p. 604
- Hoar* . . . ——— nor ivy hoar,
Nor myrtles green that love the busy shore. . . J. WARTON. *Virgil, Georgics*, Book IV. line 149
- Humble* . . . Permit my humble ivy wreath to twine. . . STAFFORD. *Virgil, Ecl.* VIII. l. 13, *N.C. II.* p. 26
- Joyless* . . . ——— more valued is the vine . . . SOUTHEY. *Joan of Arc*, Book IX. line 210
- Languid* . . . Than the dark, joyless ivy ———
——— let languid ivy crawl,
And in poetic measure scale the wall. . . DELACOURT. *Pros. of Poetry*, l. 133, *N.C. VII.* 271
- Leafy* . . . ——— leafy ivy ——— . . . POOLE. *English Parnassus*, page 120
- Linked* . . . ——— the dark linked ivy tangling wild. . . SHELLEY. *Prometheus Unbound*, Act III. Sc. III. l. 140
- Mantling* . . . And mantling ivy clasp the nodding tower. . . FAWKES. *On the Peace*, l. 68, *E.P. XVI.* p. 277
- Matted* . . . With matted ivy and wild vine o'ergrown,
A gothic castle solitary stood. . . H. TIGHE. *Psyche*, p. 121. *Canto iv.* line 146
- Mining* . . . ——— the mining ivy,
Saps the broad base of the supporting tower. . . WEST. *Poems*, Vol. I. p. 41, *Adela*, Act II. Sc. iv. l. 51
- Never-fading* . . . The never-fading leaves of ivy close
That over-twisting binds some riven rock. . . J. GRAHAME. *Birds of Scotland*, page 40, line 1
- Never sere* . . . ——— myrtles brown, and ivy never sere. . . MILTON. *Lycidas*, l. 2, *Newton's edit.* IV. p. 185
- Owlish* . . . ——— round my temples many a teidril plays
Of owlish ivy, with the Mœvian bays. . . MATHIAS. *Pursuits of Literature*, Dialogue 1. l. 220
- Pale* . . . ——— this ancient pile whose gothic tower
Pale ivy clasps ——— . . . MAURICE. *Poems*, page 179, *Hagley*, line 52
- Pallid* . . . And pallid ivie, building his owne bowre. . . SPENSER. *Virgil's Gnat*, St. LXXXV. *E.P. III.* 357
- Pensile* . . . ——— the ruin'd tower
Where pensile ivy loves to crawl. . . A. FRANCIS. *Misc. Poems*, p. 7, *Saham Gardens*, l. 157
- Pliant* . . . ——— those whose images the pliant ivy boughs
Touch softly ——— . . . MADAN. *Persius*, Prologue to Sat. 1. line 5
- Rampant* . . . ——— her castle lifts its stately towers,
Dress'd with the rampant ivy ——— . . . JAGO. *Edge-hill*, II. l. 285, *E.P. XVII.* p. 295
- Rank* . . . While the rank ivy whispers near. . . H. K. WHITE. *Remains*, III. 115, *Liberty*, l. 46
- Reverend* . . . ——— reverend ivies serpentine
That wreath your verdurous arms round beech & pine WIFFEN. *Garcilasso*, *Eclogue* 1. line 259
- Ruining* . . . Stretch'd on a moulder'd abbey's wall,
Ruining ivies propt the ruins ——— . . . COLERIDGE. *Sibylline Leaves*, *Melancholy*, line 2
- Rural* . . . My cottage sheltered from the gale,
With moss and rural ivy bound. . . FERGUSSON. *Works*, p. 129, *Pastoral Elegy*, l. 14
- Sacred* . . . No brow with sacred ivy now is crown'd. . . WELSTED. *Epistles, &c.* p. 43, *To Duke of Chandos*, l. 7
- Sere* . . . He wander'd thro' the night, and lov'd to hear
The winds, and see the ivy sere shake in the blast. PROCTOR. *Marcian Colonna*, Part 1. St. iv. line 18
- Serpentine* . . . ——— and ivy serpentine,
With its dark buds and leaves wandering astray. SHELLEY. *Works*, page 265, *The Question*, line 20

- Shining* . . . ————— rays they cast
Soft . . . ————— caves within cool shades,
 Where lie the nymphes on mosse and ivie soft.
Solemn . . . ————— solemn ivy wreathes its darkling bower.
Splay-footed . . . Splay-footed ivy, with its mantling spray.
Tame . . . ————— a plant to mantle an imperial throne,
 Not like tame ivy round a ruin creep.
Tenacious . . . ————— tenacious ivies darkly twined
 Round some old ruin —————
Thick . . . Twines the thick ivy around the hale oak.
Tod . . . ————— now do I wonder
 In what old tod ivy he lies whistling.
Trailing . . . ————— cliffs hid from view
 By trailing ivy or thick holly bush.
Truant . . . ————— o'er the thatch these truant ivies fling.
Tufted . . . ————— the flying buttress
 Idly stretching forth to hold up tufted ivy.
Twining . . . Ye learned heads! whom ivy garlands grace,
 Why does that twining plant the oak embrace?
Twisting . . . Brows divine, with twisting ivy bound.
Usurping . . . Usurping ivy, briar or idle moss.
Uxorious . . . ————— uxorious ivy —————
Vagrant . . . ————— we enrich gay stems with twin'd
 And vagrant ivy —————
Verdant . . . Long has the verdant ivy bloom'd around
 Thy sacred temples —————
Votive . . . Bacchus sees for her his votive ivy bloom.
Wandering . . . To thee the earth brings native dowres
 The wand'ring ivy, with faire baccharches flowres.
Wanton . . . No more let love, of wanton ivy boast,
 Her kindness is th' effect, of nought but lust.
Weak . . . To the weak ivy give permissive place.
White . . . ————— O, Galatea!
 More sweet than thyme, more fair than ivy white.
Wild . . . ————— the wild ivy
 Spreads and thrives better in some piteous ruin.
Winding . . . ————— was he crown'd with lily or with rose;
 The winding ivy, or the glorious bay?
Wreathed . . . Wreathed ivy mantled round the lofty tower.
Youthful . . . Thus stands an aged elm in ivy bound:
 Thus youthful ivy, clasps an elm around.
- J. HAMILTON. *Garden of Florence*, &c. p. 157, l. 4
 FAIRFAX. *Tasso, Jerusalem*, Book XV. St. XLIII.
 ELTON. *Poems*, page 116, North Aston, line 20
 ROSE. *Ariosto, Orlando*, Canto XXIII. Stanza CVI.
 MILMAN. *Samor*, Book VII. line 495
 WIFFEN. *Garcilasso, Sonnet XIX.* line 5
 C. DIDDIN. *Comic Tales*, page 89, *Prejudice*, l. 1
 [IV. line 104
 BEAUM. & FLETCHER. *Wit without Money*, Act
 WILSON. *Isle of Palms*, &c. p. 225, *Hermitage*, l. 48
 ANON. *Assoc. Minstrels*, p. 34, *To Memory*, l. 22
 TUPPER. *Proverbial Philosophy*, p. 50, l. 16
 COWLEY. *Davidis*, Bk. II. line 59, *E.P.* VII. p. 149
 WEST. *Pindar, Olympic Ode*, II. line 61
 SHAKSPEARE. *Comedy of Errors*, Act II. Sc. II. l. 178
 POOLE. *English Parnassus*, page 120
 T. HOOD. *Plea of Midsummer Fairies*, St. XLIX.
 ORRERY. *Horace*, Bk. I. Ode I. l. 95, *N.C.* VII. p. 213
 H. TIGHE. *Psyche*, page 194, *Canto VI.* l. 244
 J. BEAUMONT. *Virgil, Eclogue IV.* l. 22, *E.P.* VI. p. 17
 COWLEY. *Of Plants*, Bk. I. l. 409, *B.P.* V. p. 323
 WIFFEN. *Garcilasso, Eclogue I.* line 33
 J. WARTON. *Virgil, Eclogue VII.* line 40
 J. FLETCHER. *Fair Maid of the Inn*, Act V. l. 121
 RANDOLPH. *Poems*, 5th Edit. p. 75, *An Eclogue*, l. 59
 FAWKES. *Descript. of May*, l. 99, *E.P.* XVI. p. 268
 PARNELL. *Hermit*, line 42, *E.P.* Vol. IX. p. 366

J E S T.

- Absurd* . . . ————— think how absurd the jest
 That neither heaven nor stars do turn.
Acute . . . As your ears do meet with a new phrase,
 Or an acute jest, take it in —————
Ambiguous . . . Th' ambiguous jest, half form'd and thinly veil'd.
Artless . . . ————— round goes the home-brew'd;
 And mirthful thoughts and artless jests prevail.
Awkward . . . ————— Bibliopole, with his awkward jests,
 Deserves his dinner, and diverts the guests.
Bald . . . And baldest jests of foul-mouth'd Cicero.
- SYLVESTER. *Du Bartas, First Week, Day IV.* l. 144
 JONSON. *Cynthia's Revels*, Act III. Sc. 1. line 56
 SCOTT. *Human Life, Youth*, Part I. line 62
 PRATT. *Misc. Poems*, p. 176. *Cottage Pictures*, l. 130
 SHIPPEN. *Moderation*, l. 242, *S.P.* Vol. IV. p. 105
 LAMB. *Poetical Works*, 3 Edit. page 223, line 2

- Bandied* . . . The bandied jest, the deep, engaging song. . . BOYD. *Woodman's Tale*, Canto 1. line 8
- Barbarous* . . . Some with a sneer, the brutal thought express'd,
And plung'd the dagger of a barbarous jest. . . DODD. *Zara*, line 72, P.C. Vol. IV. page 22
- Barren* . . . Although th' assembly laugh'd at Bruin's sally,
The barren jest procur'd him not a tally. . . ROSE. *Casti. The Court of Beasts*, Canto 1. St. xxiii.
- Bawdy* . . . ——— may he not, as on a market-place,
With bawdy jests amuse the populace. . . DRYDEN. *Art of Poetry*, III. l. 405, E.P. VIII p. 557
- Biting* . . . 'T was full two years, ere I could get a tooth:
Grandam, this would have been a biting jest. . . SHAKSPEARE. *King Richard III. Act II. Sc. iv. l. 30*
- Bitter* . . . I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour. . . SHAKSPEARE. *Taming of the Shrew*, III. Sc. II. l. 13
- Boisterous* . . . ——— no frown repress,
Nor angry word rebuk'd the boisterous jest. . . PORDEN. *Cœur de Lion*, Book XIII. line 585
- Bright* . . . These cheerful moments, mark'd with fancy's ray,
Shot the bright jest ——— . . . ANON. *On Ignatius Sancho*, l. 32, N.C. VIII. p. 278
- Broad* . . . Broad were his jests, wild his uncivil sport;
His fashion too, too fond and loosely light. . . P. FLETCHER. *The Purple Island*, Ct. vii. St. xxiii.
- Brutal* . . . Some wild tale, or brutal jest,
Hath to loud laughter stirr'd the rest. . . W. SCOTT. *Rokeby*, page 111, Canto III. St. xv.
- Catch-club* . . . Reply not to me with a catch-club jest. . . CAMBRIDGE. *Death*, &c. l. 9, E.P. XVIII. 297
- Circling* . . . The heart's light laugh pursued the circling jest. . . ROGERS. *Pleasures of Memory*, Part. 1. line 33
- Clownish* . . . If you or I with taste are haply blest,
To know a clownish from a courtly jest. . . FRANCES. *Horace. Act of Poetry*, line 368
- Clumsy* . . . ——— oft a clumsy jest
Disgrac'd the muse that wrought the alchemist. . . ARMSTRONG. *Taste*, l. 123, E.P. Vol. XVI. p. 539
- Coarse* . . . Then 'gan the comic muse unfold
In coarser jests, her homely art. . . HUDDSFORD. *Wiccamical Chaplet*, p. 185, line 10
- Common* . . . Now love's soft power became a common jest. . . GRAINGER. *Tibullus*, Book II. *Elegy* 111. line 37
- Contumelious* . . . The contumelious jest, and scowl of pride,
Shall emblems be of charitable minds. . . HODGSON. *Poems*, p. 62. *Woodlands*, line 1025
- Courtly* . . . ——— tell a clownish from a courtly jest. . . HOWES. *Horace, Art of Poetry*, line 424
- Cruel* . . . ——— not a dame thro' all Chaldaea,
But with cruel jests will load my misery. . . ROBERTS. *Judah Restored*, Book III. line 390
- Cunning* . . . ——— your cunning jests,
And coinage of your politician's brain. . . FORD. *Love's Sacrifice*, Act III. Scene III. line 2
- Cynic* . . . ——— who dares, with cynic jest,
Deny the right of Englishmen to read? . . . J. GRAHAME. *British Georgics*, January, line 439
- Dead-born* . . . ——— a Samian, more studious than the rest
Of vice, who teem'd with many a dead-born jest. . . POPE. *Homer, Odyssey*, Book XX. line 334
- Dirty* . . . ——— the dregs of conversation,
As common, vile discourse, and dirty jests. . . E. WALKER. *Morals of Epictetus*, XLIV. l. 7, p. 39
- Doggrel* . . . ——— doggrel jests ——— . . . T. SCOTT. *Paraph. of Job*, Chap. xxx. verse 9
- Double-meaning* . . . The stage dealt in double-meaning jest. . . ROWE. *Epist to Flavia*, l. 46, E.P. IX. p. 468
- Drunken* . . . — riot foul pours forth the drunken jest. . . MERRICK. *Sacred Lyric*, l. 38, P.C. Vol. I. p. 77
- Dry* . . . When they are thirsty, fools would fain have drink.
This jest is dry ——— . . . SHAKSPEARE. *Love's Labour's Lost*, V. Sc. II. l. 390
- The laugh begins with Maro, and goes round,
And the dry jest is very witty found. . . CHATTERTON. *Fragment*, l. 34, E.P. Vol. XV. p. 478
- Dry-biscuit* . . . ——— a gallant of this mark
Now and then breaks a dry-biscuit jest. . . JONSON. *Every Man out of Humour*, Act I. line 173
- Egregious* . . . ——— egregious jests
Are but dull morals. DONNE. *To Sir Henry Wotton*, l. 23, B.P. IV. p. 92
- Empty* . . . ——— all was empty jest and idle sport. . . DERMODY. *Poems*, p. 50. *Pursuit of Patronage*, l. 80
- Excellent* . . . You should then have accosted her; and with
So excellent jests ——— . . . SHAKSPEARE. *Twelfth Night*, Act III. Sc. II. l. 22
- Exquisite* . . . Poetic Prior! full of mirth thy muse,
And exquisite her jest ——— . . . HURDIS. *Village Curate*, Edit. 1808, line 2428
- Extravagant* . . . Away, mischief! this is one of your extravagant jests. . . JONSON. *Cynthia's Revels*, Act IV. Sc. II. line 26

- Facetious* . . . What ranters, nor loud blustering can obtain,
A fancie or facetious jest may gain. . . . OGILBY. *Æsop's Fables, Sun and Wind*, line 70
- False* . . . I preche so as ye han herd before,
And tell an hundred false japes more. . . . CHAUCER. *The Pardoner's Tale*, line 66
- Fine* . . . Hast thou not been held to have some wit,
And to make fine jests? ——— . . . J. FLETCHER. *The Woman Hater*, Act III. Sc. III. l. 67
- Fire-new* . . . ——— excellent jests, fire-new from the mint. . . . SHAKSPEARE. *Twelfth Night*, Act III. Sc. II. l. 22
- Flippant* . . . ——— the chattering girl
For genuine wit received each flippant jest. . . . POLWHELE. *Poems*, Vol. II. p. 11. *Sir Allan*, l. 195
- Fond* . . . Now what a thing it is to be an ass!
Here's no fond jest ——— . . . SHAKSPEARE. *Titus Andronicus*, Act IV. Sc. II. l. 26
- Fool-born* . . . Reply not to me with a fool-born jest. . . . SHAKSPEARE. *Henry IV. Pt. II. Act V. Sc. v. l. 56*
- Foolish* . . . ——— this foolish jest I put in doggrel rhyme. GASCOIGNE. *Memories*, V. l. 45, *E. P. II.* p. 491
- Forced* . . . I have long'd to speak with you; not of an idle jest
That's forced ——— . . . BEAUM. & FLET. *The Maid's Tragedy*, Act III. 400
- Foul* . . . ——— such hints I've had, so broad
Mouth'd, in foul jests ——— . . . HOGG. *Dramatic Tales*, Vol. I. page 181, line 5
- Free* . . . ——— no gall, no bitterness; all discourse
Flows innocent, and each free jest is taken. . . . RANDOLPH. *Muses' Looking-glass*, III. Sc. IV. l. 163
- Free jests ran all the table round,
And with the wine conspire. . . . PARNELL. *Anacreontick*, St. VII. S.P.M. page 53
- Frigid* . . . At tables crowded with a dozen guests
Some one shall scatter round his frigid jests. . . . FRANCIS. *Horace*, Book I. *Satire* IV. line 116
- Frothy* . . . ——— frothy jests and jingling witticisms. . . . L'ESTRANGE. See *Johnson Dict.* "Twittell twattle."
- Fruitful* . . . Why do they smirk, and talk of laces and of stays,
And thereupon hang many a fruitful jest? . . . HOGG. *Mador of the Moor*, Canto III. Stanza VIII.
- Gay* . . . ——— our sires with joy could Plautus hear,
Gay were jests, his numbers charm'd their ear. . . . FRANCIS. *Horace*, *Art of Poetry*, line 364
- Gibing* . . . Make not a gibing jest thereat. . . . NORRIS. *Old Ballad. Percy Society*, 1840, p. 91
- Good* . . . Laughter for a month, and a good jest for ever.
.. . . Another good jest, quickly, while 'tis hot, now,
Let me not laugh in vain ——— . . . J. FLETCHER. *Nice Valour*, Act V. Scene I. l. 33
- Goodly* . . . She says you have some goodly jests in hand:
She will not come ——— . . . SHAKSPEARE. *Taming of the Shrew*, V. Sc. II. l. 101
- ——— you are merry, friend,
Troth, 't is a goodly jest ——— . . . BEDDOES. *The Bride's Tragedy*, Act IV. Sc. IV. l. 111
- Hacknied* . . . ——— set the table in a roar,
With hacknied jests Joe Miller told before. . . . DANIEL. *The Times, or the Prophecy*, p. 79, l. 12
- Hard* . . . 'T was a hard jest, but Mador laugh'd it by. . . . HOGG. *Mador of the Moor*, Canto II. Stanza XV.
- Heartless* . . . A mark at which his heartless jests may pass. . . . ANON. *Lux Renata, A Protestant's Epistle*, l. 547
- Homely* . . . They laugh, they sport, and homely jests repeat. MENDEZ. *The Seasons, Autumn*, l. 17, D.C. IX. 241
- Horrible* . . . Then tore he the heart from his breast,
And sated his fury with horrible jest. . . . HERBERT. *From the German*, &c. p. 6, *Lenardo &c.* 222
- Idle* . . . Lightly they laughed at many an idle jest. . . . FRANCIS. *Horace*, Book II. *Satire* I. line 101
- Ill-natur'd* . . . ——— a man of wit
Made his ill-natur'd jest and went away. . . . ROCHESTER. *Letter from Artemisa*, 200, *E. P. VIII.* [page 244]
- Ill-timed* . . . ——— an unbidden guest
Marr'd our chattering with an ill-tim'd jest. . . . EVANS. *Pastoral*, III. l. 42, *N. C. Vol. V.* p. 95
- Impure* . . . The jest impure then pains the modest ear. . . . SAVAGE. *Fulvia*, line 8, *E. P. Vol. IX.* page 335
- Inoffensive* . . . Or inoffensive jest, the test of wit. . . . HERVEY. *Satire, after Persius*, 157, D.C. V. p. 153
- Insipid* . . . The jest insipid, and the idle guess. . . . MATHIAS. *Pursuits of Lit. Dialogue* II. line 208
- Insolent* . . . Peace, sir!—o'er-driven jests are insolent. . . . W. SCOTT. *Doom of Devorgoil*, Act II. Sc. I. l. 350
- Insulting* . . . The Assyrian, with insulting jests derides
Our preparations ——— . . . ROBERTS. *Judah Restor'd*, Vol. I. Book II. l. 198
- Invenom'd* . . . Bacchinalians, with impetuous laugh
Applaud the witless but invenom'd jest. . . . MICKLE. *Par. Close at Midnight*, 11, B.P. XI. 670
- Invidious* . . . Not on your chastity, ye fair, shall rest
The charge, whate'er th' invidious jest. . . . ROSCOE. *The Nurse*, page 37, Canto I. line 252
- Jocund* . . . Jocund jestes made me oftetye full gladder. . . . BARCLAY. *Citizen and Uplondyshman*, *Ecl.* v. l. 171

- Keen** . . . For this keen jest I feel myself inclin'd. . . WOTY. *Poetical Works*, II. p. 174. *Iron Leg*, l. 199
- Lamentable** . . . ——— a lively sweetness, unopprest
By a dull husband's lamentable jest. . . HAYLEY. *Triumphs of Temper*, Canto v. line 550
- Lascivious** . . . ——— his wild associates spend their hours
In repetition of lascivious jests. . . JONSON. *Every Man in his Humour*, Act II. l. 65
- Laughable** . . . ——— they'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable. . . SHAKESPEARE. *Merchant of Venice*, Act I. Sc. 1. l. 58
- Laughing** . . . ——— where true religion is profess'd,
That imputation were no laughing jest. . . DRYDEN. *Hind and Panther*, Part III. line 255
- Laughter - stirring** . . . ——— a journey rich in pastime, cheer'd
By music, prank, and laughter-stirring jest. . . WORDSWORTH. *Wks.* VI. 254, *Excursion*, Bk. VII. 83
- Licentious** . . . ——— the first words
We form their tongues, with more lascivious jests. JONSON. *Every Man in his Humour*, Act II. Sc. III. l. 20
- Light** . . . Each lighter jest, in strong remembrance set,
Adds something to the stores of vain regret. . . LEIGH. *Epistles*, &c. p. 32. *Epist.* II. line 231
- Lively** . . . When social mirth beam'd forth in every eye,
His was the lively jest. . . LEIGH. *Epistles*, &c. p. 249. *On Sheridan*, line 36
- Loud** . . . ——— two lucky birds bring the presage
Of a loud jest ———. . . JONSON. *The New Inn*, Act V. Scene IV. line 74
- Lucky** . . . ——— this is the luckiest jest. . . MASSINGER. *The Unnatural Combat*, A. III. III. 140
- Malignant** . . . ——— th' assembled host
Loves the malignant jest and sland'rous tale. . . POTTER. *Euripides*, *Iphigenia in Aulis*, line 1080
- Mean** . . . The cynic's mean jest ———. . . DODD. *Poems*, page 183, *To Miss F——*, line 20
- Meagre** . . . ——— meagre jest, pick'd from the very crumbs
And scraps gathered at some witling's board. . . J. GRAHAME. *British Georgics*, December, l. 123
- Merry** . . . ——— at this time that were a merry jest.
If there be any mirth in 't, make you use on 't. BEAUM. & FLETCH. *The Coxcomb*, II. Sc. 1. l. 47
- Mirth-moving** . . . ——— every object that the one doth catch
The other turns to a mirth-moving jest. . . SHAKESPEARE. *Love's Labour's Lost*, Act II. line 72
- Modest** . . . Make quick jests modest or otherwise. . . JONSON. *Cataline's Conspiracy*, Act II. line 73
- Motley** . . . ——— call it mystery, or motley jest,
Or some such matter ———. . . HOGG. *Sir A. Moore*, Act II. Scene 1. line 126
- Nasty** . . . ——— then makes some nasty jest,
And crowns it with a bumper to the best. . . ANON. *Cæsar's Ghost*, St. XI. S.P. I. page 169
- Nauseous** . . . ——— his audacious face he turns to hers,
Uttering some nauseous jest ———. . . J. BAILLIE. *De Montford*, Act IV. Sc. II. line 152
- Neat** . . . ——— the flowers of quickest wits,—
Neat jests and pure conceits. . . BREWER. *Lingua*, Act IV. Scene II. line 81
- Obscene** . . . ——— the ear must feel the hateful wound
Of jest obscene, and vulgar ribaldry. . . PRIOR. *Henry and Emma*, l. 471, *E.P. X.* p. 179
- Try not with jests obscene to force a smile,
Nor lard your speech with Mother Needham's style. BRAMSTON. *Art of Politics*, l. 262, *D.C. Vol. I.* 271
- O'er-driven** . . . ——— Peace, sir!
O'er driven jests are insolent ———. . . W. SCOTT. *Doom of Devorgoil*, Act II. Sc. 1. l. 350
- Offensive** . . . The coarse jest to the chaste eye or ear,
Offensive ———. . . HURDIS. *Village Curate*, line 2320
- Oft-heard** . . . The oft-heard jest in vain he shall reveal,
For now, alas! the jest he cannot feel. . . PRATT. *Misc. Poems*, p. 127. *Tears of Genius*, l. 69
- Old** . . . The hall ywas all full iwis,
Of 'hem that written oldè jestes. . . CHAUCER. *The House of Fame*, Book III. l. 425
- Passing** . . . ——— ah! my lord, what mean you?
Nothing, Beatrice: a passing jest:—'t is gone. BYRON. *Duke of Mantua*, Act IV. Sc. II. line 93
- Pert** . . . The fop's pert jest, the critic's frown severe. . . HAYLEY. *Triumphs of Temper*, Canto v. line 35
- Playful** . . . Each playful jest is chronicled. . . MILMAN. *Anna Boleyn*, page 20, line 7
- Pleasant** . . . ——— our maiden's counsel rated them
At courtship, pleasant jests, and courtesy. . . SHAKESPEARE. *Love's Labour's Lost*, Act V. Sc. II. 1810
- A pleasant jest from me to ask the key:
It hangs i' thy bosom, lady ———. . . BYRON. *Duke of Mantua*, Act II. Sc. IV. line 80

- Pretty* . . . How now? What! lost your cloak and suit?
A jest, I vow!—A very pretty jest! . . . CARTWRIGHT. *The Ordinary*, Act II. Sc. IV. l. 20
- Pride-provoking* . . . I from that very moment had forborne
All opposition, pride-provoking jest. . . J. BAILLIE. *De Monfort*, Act IV. Sc. I. line 21
- Priestish* . . . Virtue is, with North, a priestish jest,
By which a mere nonentity's exprest. . . CHATTERTON. *Whore of Babylon*, 437, E.P. XV. p. 474
- Profane* . . . You may so long exercise your scurrilous wit
Against authority, and make profane jests. . . BEAUM. & FLET. *The False One*, Act I. Sc. I. l. 153
- Proper* . . . A proper jest, and never heard before. . . SHAKSPEARE. *Hen. VI. Pt. II. Act I. Sc. I. l. 131*
- Quaint* . . . Quaint was that jest, and pleasant ——— . . . W. SCOTT. *Doom of Devorgoil*, Act I. Sc. I. l. 219
- Quick* . . . Point the quick jest, indulge the comic vein. . . R. B. SHERIDAN. *Monody*, l. 6, B.F.P. IX. p. 143
- Ribald* . . . ——— I let months and years pass by,
And still live on, a butt for ribald jests. . . CROLY. *Catiline*, Act I. Scene III. line 14
- The harp and chorus, and the ribald jest
Resounded ——— . . . MORPETH. *The Last of the Greeks*, Act IV. Sc. I. 31
- Ridiculous* . . . But to my calf, him some buffoon doth get
Coming out with some ridiculous jest. . . DRAYTON. *The Moon-calf*, l. 432, E.P. Vol. IV. p. 129
- Rough* . . . Bacchus, in a youthful breast,
Sometimes loves too rough a jest. . . ADDISON. *Anacreon*, page 185, Ode LII. line 26
- Rude* . . . ——— the pert quaintness of Socratic wit,
Or the rude jests that lower manners fit. . . PYE. *Progress of Refinement*, Part I. line 521
- Rugged* . . . His broad, bright eye, 'gan scoff with rugged jests. . . MILMAN. *Samor*, page 135, Book VI. line 78
- Sarcastic* . . . Next comes Priapus, with sarcastic jest. . . WHALEY. *Collection of Poems*, &c. p. 141, l. 15
- Satirical* . . . ——— satirical and bitter jests
Make even the senators ridiculous. . . MASSINGER. *The Roman Actor*, Act I. Sc. III. l. 48
- Saucy* . . . Pantolabus, railing in his saucy jest. . . JONSON. *Poetaster*, Act III. Sc. V. line 41
- Scornful* . . . Sure the most bitter is a scornful jest. . . JOHNSON. *London*, l. 167, E.P. Vol. XVI. p. 573
- Scurril* . . . With him, Patroclus, upon a lazy bed,
The livelong day breaks scurril jests. . . SHAKSPEARE. *Troilus and Cressida*, A. I. Sc. III. 149
- ——— a wit! A shrewd preferment!
Study some scurril jests, grow old, and beg! . . . FORD. *The Lady's Trial*, Act IV. Sc. II. line 18
- Scurrilous* . . . ——— he durst not, sir,
Lard his grave matter, with one scurrilous jest. . . MASSINGER. *Gifford's Edit.* III. p. 245, Prologue, l. 12
- Scurry* . . . ——— servants gone to break the scurry jest,
On the proud landlord and the threadbare guest. . . CHURCHILL. *The Conference*, l. 3, E.P. XIV. p. 329
- Severe* . . . ——— taunting with jest severe ——— . . . BOYD. *Dante*, *Purgatorio*, Canto XII. Stanza IX.
- Sharp* . . . ——— set a sharp jest against my breast,
Then, how my lungs do tickle! . . . J. FLETCHER. *Nice Valour*, Act V. Sc. I. line 51
- Single-sol'd* . . . O single-sol'd jest, solely singular
For the singleness ——— . . . SHAKSPEARE. *Romeo and Juliet*, Act II. Sc. IV. 68
- Slavering* . . . ——— their slaving jests,
Tell how like rogues we lie. . . HEYWOOD. *Edward IV. Pt. II. A. I. Sc. I. S.S. p. 97*
- Slimy* . . . At open, fulsome bawdry they rejoice,
And slimy jests applaud. . . DRYDEN. *Persius*, Satire I. line 51
- Smart* . . . Poor Davenant's nose, it seems, is grown so sore,
It scarcely will abide one smart jest more. . . WILD. *Her Boreale*, p. 115, Wanley to Wild, l. 91
- Smutty* . . . We only fear the beaux may think it hard,
To be to-night from smutty jests debarr'd. . . CONGREVE. *Epilogue*, l. 24, E.P. Vol. X. p. 286
- Sneering* . . . Awe for Bertram scarce repress'd
The unbeliever's sneering jest. . . W. SCOTT. *Rokeby*, page 117, Ct. III. St. XIX. l. 8
- Social* . . . ——— to me nor tuneless measure, social jest,
Or dearer pleasure joyous seem. . . HERBERT. *Misc. Poetry*, II. p. 106. *Anacreontic*, l. 29
- Sorry* . . . Morpheus us'd a sorry falsied jest. . . WATSON. *Sonnet*, l. 3, *Ellis's Sp. Vol. II. p. 308*
- Special* . . . Swearers and swaggerers jeer at my name;
And oft, indeed, it is a special jest. . . P. J. BAILEY. *Festus*, p. 16, Sc. Wood & Water, 96
- Spleen-provok-
ing* . . . Incontinently held their vain contest,
In taunting mirth and spleen-provoking jest. . . ANSTEY. *Pleader's Guide*, Part II. Lect. X. l. 186
- Sportive* . . . ——— thou, my muse, to whom belong
The sportive jest and jocund song. . . FRANCIS. *Horace*, Book II. Ode II. line 56

- Sportive* . . . ————— sportive jest and jeer . . . HOWES. *Horace Epist. Bk. II. Epist. III. line 161*
- Sprightly* . . . ————— nor sprightly jest nor song
Nor tenderness they know. . . . THOMSON. *The Seasons, Winter, line 944*
- Stale* . . . Hence! away! stale jest and flippant mirth! . . . LLOYD. *To the Moon, l. 8, E.P. Vol. XV. p. 149*
- Standing* . . . Bad poets ever are a standing jest. . . . FRANCIS. *Horace, Book II. Epistle II. line 155*
- Then God's own image on the soul impress'd
Becomes a mockery and a standing jest . . . COWPER. *Expostulation, l. 110, Ep. XVIII. p. 620*
- Stinging* . . . To some retreat the baffled writer flies,
Safe from the tart lampoon and stinging jest. . . JOHNSON. *The Young Author, l. 30. B.P. XI. p. 854*
- Studied* . . . Deliberately the studied jest he breaks,
And long and loud the polish'd table shakes. CHATTERTON. *Fragment, l. 17, E.P. Vol. XV. p. 478*
- Sweet* . . . O' my troth, most sweet jests, most incony wit. SHAKESPEARE. *Love's Labour's Lost, A. IV. Sc. I. l. 149*
- Sweetly-biting* ———— sweetly-biting jest, and joke of dear delight. TENNANT. *Anster Fair, Canto VI. Stanza XIX.*
- Tart* . . . A tart jest, Barnet! ———— . . . MAY. *Old Couple, Act I. line 275*
- Taunting* . . . First he the yeomen did molest,
With bitter jibe and taunting jest. . . W. SCOTT. *Lay of the Last Minstrel, Ct. VI. l. 161*
- I mock'd his passion with a taunting jest. DODD. *Poems, page 267. A Pastoral, line 64*
- Third-hand* . . . There is a crewe that lick the tail of greatness;
Labouring with third-hand jests ———— . MARSTON. *Scourge of Villanie, Bk. I. Sat. IV. l. 60*
- Thread-bare* . . . Willing laughter, on the threadbare jest,
Bestows the mead of wit ———— . J. GRAHAME. *British Georgics, p. 115. June, l. 200*
- Trivial* . . . A trivial, idle jest! ———— . BARRY. *Ram-alley, Act I. Scene 1. line 358*
- Twitting* . . . His twitting jests around the cuckoo flung. MENDEZ. *Squire of Dames, Canto 1. Stanza IV.*
- Uncivil* . . . ———— I endure insult from the uncivil jests
And free discourses of the dissolute men . . . LAMB. *John Woodville, Act I. line 157*
- Uncouth* . . . The breast that education never form'd,
Vents the jest uncouth ———— . PYE. *Poems, II. p. 205. Refinement, Pt. III. l. 463*
- Unhallow'd* . . . ———— scorn the unhallow'd jest,
The sneer profane ———— . H. MOORE. *Sacred Dramas, Ref. of Hezekiah, l. 66*
- Unmannered* . . . ———— destitute of every decent grace,
Unmanner'd jests are blurted in your face. CHURCHILL. *The Rosciad, l. 356, E.P. XIV. p. 276*
- Unsalted* . . . Ephemeris of the brain,—unsalted jests. . CHAMBERLAYNE. *Pharonnida, Book V. Ct. V. line 29*
- Unseasonable* . . . Away! thou hast such unseasonable jests! . JONSON. *Cynthia's Revels, Act III. Sc. II. line 34*
- Unseemly* . . . They tattle in a languid, love-sick style,
Or bolt unseemly jests. . . . HOWES. *Horace Epistles, Book II. Epist. III. l. 384*
- Venal* . . . ———— parasites, at feasts
Make me the subject of their venal jests. . WHEATLAND. *Psalms of David, Ps. XXXV. line 44*
- Villain* . . . No servant there, with villain jests uncouth,
Was suffered to corrupt the shame-fac'd youth. SYLVESTER. *Du Bartas, Judith, Book IV. line 231*
- Villainous* . . . ———— villainous jests, and blasphemies obscene. BYRON. *Doge of Venice, Act I. Sc. II. line 184*
- Vulgar* . . . Not on your chastity, ye fair, shall rest
The charge, whate'er th' invidious vulgar jest. ROSCOE. *The Nurse, page 37, Canto I. line 252*
- Wanton* . . . Nor yet in wanton jests, in mirthful vein
Debase the language ———— . FRANCIS. *Horace, Art of Poetry, l. 349, E.P. XIX. 744*
- Witty* . . . ———— faith! I thought I might
Have broke a witty jest upon him. . CARTWRIGHT. *The Ordinary, Act II. Sc. IV. l. 35*
- Well-turned* . . . ———— my name, thus marr'd,
Is a neat jest,—a well-turn'd jest. . HOGG. *Profligate Princes, Act V. Sc. I. line 39*

KISS.

- Adulterous* . Th' adulterous kiss, which wedlock's bands unbinds. SYLVESTER. *Du Bartas, The Vocation*, line 1055
- Ambrosiac* . ——— this ambrosiac kiss, and this of nectar. . JONSON. *Cataline's Conspiracy, Act I. Sc. III. l. 21*
- Ambrosial* . And with ambrosial kisses bathe his eyes. . SPENSER. *Faery Queene, Bk. III. C. 1. St. xxxvi.*
- thy lips the coral cell
- Where all th' ambrosial kisses dwell. . SMART. *Ode XIII. line 61, E.P. Vol. XVI. p. 22*
- Amorous* . . You shall not only from her lip taste cherries,
But she shall plant 'em with an amorous kiss. . SHIRLEY. *The Example, Act IV. Scene i. line 137*
- Angel* . . ——— the matchless bride then chastely prest,
Seal of her word, his mouth with angel kiss. . SOTHEYBY. *Wieland, Oberon, Canto vii. St. LXXV.*
- Ardent* . . Occasion smiles—then snatch an ardent kiss ;
The coy may struggle, but will grant the bliss. . GRAINGER. *Tibullus, I. El. iv. line 47, E.P. Vol. [XX. p. 132]*
- Balmy* . . ——— there snatch the fleeting bliss,
The tender whisper, and the balmy kiss. . JENYNS. *Art of Dancing, II. line 282, E.P. Vol. [XVII. p. 593]*
- Barren* . . ——— from thy barren kiss thou mayst confess,
I have not heat enough to make a blush ! . BEAUM. & FLETCH. *Thierry & Theodoret, Act III. [Sc. i. l. 17]*
- Billing* . . Give me, my love, that billing kiss. . T. MOORE. *Little's Poems, page 53, The Kiss, l. 1*
- Blessed* . . ——— with a kiss his lips she sweetly press'd—
Most blessed kiss ——— . SPENSER. *Britain's Ida, Canto vi. Stanza III.*
- Blushing* . . In such a colour as the morning rose,
The blushing kisses of Neera shine. . STANLEY. *Secundus, Kisses, XII. l. 3, reprint 1815 [IV. p. 253]*
- Boiling* . . ——— on those passive lips the mark I find
Of frantic, boiling kisses ——— . GLANVILL. *Horace, Book I. Ode XIII. l. 16, N.C.*
- Breathless* . . Smother me with breathless kisses ;
Let me dream no more ——— . F. BEAUMONT. *Sonnet, l. 27, E.P. Vol. VI. p. 185 [Sc. III. l. 6]*
- Burning* . . ——— she sends him burning kisses,
And sits on thorns till she be private with him. . MASSINGER. *New Way to Pay Old Debts, Act III.*
- a burning kiss
Glow the sweet pledge of promis'd bliss. . HERBERT. *Helga, line 1003, Canto III. page 66*
- Calm* . . . The cold, calm kiss, which cometh as a gift. . P. J. BAILEY. *Festus, 2d edition, p. 335, line 11*
- Ceremonious* . ——— ceremonious kiss ——— . POOLE. *English Parnassus, page 121*
- Charming* . . [Oberon] steals ambrosial bliss,
And soft imprints the charming kiss. . LLOYD. *To the Moon, l. 74, E.P. Vol. XV. p. 150*
- Chaste* . . ——— many a chaste kiss given
In hope of coming happiness ——— . J. FLETCHER. *Faithful Shepherdess, A.I. Sc. i. l. 242*
- Cheering* . . ——— cheering kiss ——— . POOLE. *English Parnassus, page 121*
- Chirping* . . Dead the fond squeeze, and mute the chirping kiss. WOLCOTT. *Wks. of Peter Pindar, Vol. III. p. 221*
- Civil* . . . Zephyr his civil kisses gives,
And plays with curls instead of leaves. . GREEN. *The Grotto, l. 205, E.P. Vol. XV. p. 173*
- Clammy* . . ——— imprinting a cold, clammy kiss,
Her lips all so pale to his forehead she press'd. . M. G. LEWIS. *Tales of Terror, page 51, line 2*
- Clamorous* . He kiss'd her lips with such a clamorous smack
That all the church did echo ——— . SHAKSPEARE. *Taming of the Shrew, Act III. Sc. [II. l. 177]*
- Clean* . . . There was a touch of kisses ; but clean or unclean
I know not ——— . HOOD. *Lycus the Centaur, line 151*
- Close* . . . I'll seal thy dang'rous lips with this close kiss. HILL. *Advice against Flattery, l. 38, E.P. VIII. 676*
- Cold* . . . ——— you're wanton
But with cold kisses ; I'll allay that fever. . J. FLETCHER. *The Sea Voyage, Act IV. Sc. i. l. 369*
- Comfortless* . Alas, poor heart ! that kiss is comfortless
As frozen water to a starved snake. . SHAKSPEARE. *Titus Andronicus, Act III. Sc. i. l. 252*
- Connubial* . ——— no one cares for matrimonial cooing ;
There's nothing wrong in a connubial kiss. . BYRON. *Don Juan, Canto III. Stanza VIII. line 6*
- Cordial* . . ——— with weak and reeling feet
He came my cordial kiss to meet. . T. MOORE. *Works, page 8, Anacreon, Ode i. l. 14*
- Courting* . . ——— courting kiss ——— . POOLE. *English Parnassus, page 121*
- Coy* . . . The coy extended kiss I stole. . DERMODY. *Poems, page 15, Retrospect, line 223*

- Cunning* . . . ——— by the witchcraft of a cunning kiss
Has she disarm'd him ——— . . . MARLOWE. *Lust's Dominion*, Act IV. Sc. III. l. 118
- Dangerous* . . . We sunk beneath the flow of soul,
And on the dang'rous kiss delayed. . . T. MOORE. *Little's Poems*, p. 85, To Mrs. ——— l. 85
- Deceitful* . . . ——— Judas did his Lord betray
With a foul and deceitful kiss. . . WATKINS. *Passion of Christ*, line 10, MSS. p. 185
- Dear* . . . Dear kisses! you that scorched hearts renew. . . STANLEY. *Secundus Basia*, Kiss, i. line 21
- Deep-fetched*. O'er my parch'd lips the deep-fetch'd kiss bestow'd. ANON. *Secundus Basia*, XIII.
- Delicious* . . . ——— a kiss so sugar'd, so delicious. . . JONSON. *Cynthia's Revels*, Act IV. Sc. III. l. 294
.. . . Inform me, oh, delicious kiss! [Kiss, l. 2
[Why] lost in the moment thou art won? WOLCOTT. *Works of P. Pindar*, III, p. 196. To a
- Derouring* . . . Devouring kisses fan the fiercer fire. . . MICKLE. *Camoens, Lusiad*, Book IX. line 1024
- Dewy* . . . [The huntress Dian] left her dewy kiss. . . PROCTOR. *Marcian Colonna*, Part II. Stanza XVI.
- Dissembling* . . . ——— those false dissembling kisses
Would me to death ——— . . . NABBES. *Microcosmus*, Act III. line 258
- Divine* . . . ——— kisses more divine than those which Jove
Stole from the clouded Iō ——— . . . W. TIGHE. *The Plants*, p. 62. *The Rose*, line 810
- Doating* . . . That hand, that cursed hand! which I have wearied
With doating kisses ——— . . . WEBSTER. *The White Devil*, Act IV. line 116
- Doubled* . . . He kiss'd the last of many doubled kisses. . . SHAKESPEARE. *Anthony & Cleopatra*, A. I. Sc. v. l. 55
- Dry* . . . Boys were made for nothing but dry kisses. . . J. FLETCHER. *The Woman's Prize*, A. I. Sc. iv. l. 87
- Dwelling* . . . ——— I must leave thee; with what unwillingness
Witness this dwelling kiss upon thy lips. . . WILKINS. *Infor'd Marriage*, Act I. line 372
- Eager* . . . ——— all thy charms
To him resigning in an eager kiss. . . MICKLE. *Camoens, Lusiad*, Book IX. line 999
- Eleemosynary* . . . ——— they might sate their lawful dears with bliss,
Yet spare an eleemosynary kiss. . . EUSDEN. *Cambridge Com.* 231, N.C. IV. p. 142
- Empty* . . . ——— me the joys of empty kisses please. . . FAWKES. *Theocritus Idyllium*, III. line 32
- Entrancing* . . . The sigh of love, th' entrancing kiss,
No more my tortur'd soul can move. . . MAJOR. *Poems*, p. 318, Song XVI. line 16
- Faithful* . . . ——— I am mollified,
As well shall testify this faithful kiss. . . BEAUM. & FLETCH. *The Scornful Lady*, A. IV. l. 103
- False* . . . No more thy lips my virgin page shall stain,
And print false kisses, dreamt sincere in vain. . . LOVIBOND. *Julia's Letter*, l. 8, E.P. XVI. p. 287
- Famished* . . . He fumbles up into a loose adieu,
And scants us with a single famish'd kiss. . . SHAKESPEARE. *Troilus & Cressida*, A. IV. Sc. iv. l. 48
- Farewell* . . . Give me your hand, and take this farewell kiss. . . LEE. *Massacre of Paris*, Act II. line 234
- Fawning* . . . ——— they'll smile and kill, embrace and hate;
And under fawning kisses prompt your fate. . . DE FOE. *Jure Divino*, Book I. line 363
- Fervent* . . . ——— she with many a fervent kiss
His forehead press'd ——— . . . COWPER. *Homer, Odyssey*, Book XIX. line 522
- Fervid* . . . And deep imprint the fervid kiss,
Unutterably felt. . . ELTON. *Poems*, page 46, 1st October, line 70
- Fierce* . . . Her twining arms his lovely neck would clasp,
Fierce was each kiss, and furious ev'ry grasp. . . DENNIS. *Works*, Vol. I. page 60, *Byblis*, line 12
- Flaming* . . . ——— in each flaming kiss, [XVIII. p. 189
Blest, still rise to higher bliss. . . BLACKLOCK. *Hymn to Fortitude*, line 195, E.P.
- Flattering* . . . Each flattering kiss, each tempting smile,
Thou dost in vain bestow ——— . . . STANLEY. *Poems*, page 74, Song, line 9
- Fond* . . . Where now are all a mother's nursing cares,
And the fond kiss ——— . . . POTTER. *Euripides*, Vol. I. p. 406, *Suppliants*, l. 1240
- Fondling* . . . ——— fondling kisses ——— . . . MICKLE. *Camoens, Lusiad*, Book IX. line 390
- Forced* . . . What new courtship, after your forced kiss,
Come you to practice ——— . . . MASSINGER. *Parliament of Love*, A. III. Sc. III. l. 49
- Formal* . . . She clothes destruction in a formal kiss. . . QUARLES. *Emblems*, Book I. Emb. iv. Stanza VI.
- Foul* . . . ——— the sacred flock do follow sin,
From these profane foul cursed kisses spring. . . SYLVESTER. *Du Bartas, The Handy-Craft*, l. 735
- Fragrant* . . . ——— the fragrant kiss,
Which Venus bathes, with quintessence of bliss, FRANCIS. *Horace*, Book I. Ode XIII. line 15

- Frantic* . . — her first motion was a frantic kiss,
On Abisa's cold lips ——— . . MILMAN. *Samor*, Book VI. line 686
- Fresh* . . Sweet as lovers' freshest kisses. . . COWLEY. *Elegy upon Anacreon*, l. 15, E.P. VII. p. 86
- Friendly* . . — embrace his deare with many a friendly kisse. DRAYTON. *Harmonie of the Church*, P.S. 1843, p. 15
- Frigid* . . Young Cloe, from her old wither'd spouse retires,
His frigid kisses shuns, and languid fires. . . ROWE. *Quillet, Callipædia*, Book I. line 492
- Full* . . — if the basse ben full there is delite. . . CHAUCER. *The Court of Love*, l. 798, E.P. I. p. 373
- Furious* . . ——— often with a furious kiss
They wound the balmy lip ——— . . CREECH. *Lucretius, Nat. of Things*, Bk. IV. l. 1078
- Generous* . . An age of pleasure, in each generous kiss,
Years of delight in moments ——— . . POMFRET. *Epistle to Delia*, l. 53, E.P. VIII. p. 315
- Gentle* . . — bid my friend, for joy of this good news,
Give Mistress Shore one gentle kiss ——— . . SHAKSPEARE. *King Richard III. Act III. Sc. i. l. 186*
.. . . . in a gentle kiss
- Glowing* . . Breathes the sure earnest of awakening bliss. . . SAVAGE. *To Lady Tyrconnel*, l. 83, E.P. XI. 319
—— with many a glowing kiss
Eugenia's lip has seal'd your bliss. . . DALLAS. *Miscellaneous Poems*, page 98, line 3
- Grateful* . . His young lip thank'd it, with a grateful kiss,
And then abash'd at its own joy, withdrew. . . BYRON. *Don Juan*, Canto I. Stanza cxii.
- Greeting* . . His child, cheer'd nor fond word nor greeting kiss, MILMAN. *Samor*, page 76, Book IV. line 154
- Guiltless* . . The kiss so guiltless and refin'd,
That love each warmer wish forbore. . . BYRON. *Misc. Poem*, xii. v. *Childe Harold*, l. p. 233
- Half-resented* Trembling, he snatch'd the half-resented kiss. . . BOYD. *Dante, the Inferno*, Canto v. Stanza 26
- Hallowed* . . They tainted all his bowl of blisses,
His bland desires and hallow'd kisses. . . T. MOORE. *Anacreon*, Vol. II. p. 77, Ode LVIII. l. 34
- Hard* . . — no flattering words she spar'd,
But breath'd on him with kisses long and hard. MARMION. *Cupid & Psyche*, Book I. Sec. i. l. 10
- Hasty* . . I printed on her lips an hasty kiss,
The pledge of ardent love ——— . . MAURICE. *Poems*, p. 74, *Hinda, an Elegy*, line 47
- Healing* . . No healing kisses to my grief you gave. . . CARYL. *Briseis to Achilles*, l. 19, B.P. XIV. p. 533
- Heart-stealing* ——— heart-stealing kiss ——— . . POOLE. *English Parnassus*, page 121
- Hearty* . . [the Fryar] rose,
Squeez'd her soft hand, and smack'd a hearty kiss. GROSVENOR. *Ogle, Chaucer, III. Sumner's Tale*, l. 39
- Holy* . . — why then, we'll make exchange,
And seal the bargain with a holy kiss. SHAKSPEARE. *Two Gent. of Verona*, A. II. Sc. ii. l. 7
- Honest* . . Will you acknowledge your time recompensed? [l. 253
Yes, by this honest kiss ——— . . BEAUM. & FLETCH. *Wit at Several Weapons* A. IV.
- Honey* . . — fragrant kisses, and the rest among
One honey kiss ——— . . MARMION. *Cupid & Psyche*, Bk. II. Sec. i. l. 196
- Honied* . . I'll number so many honied kisses
No tongue shall tell the sum but mine. . . T. MOORE. *Catullus*, see *Anacreon*, Vol. I. p. 77, note
- Hot* . . ——— hot kisses smother. . . CHAMBERLAYNE. *Pharonnida*, Bk. I. C. II. l. 150
- Humid* . . Humid seal of soft affection. . . BURNS. *Poetical Works*, p. 563, *To a Kiss*, line 1
- Icy* . . Deign my bosom's fire to prove,
Prove it with an icy kiss. . . BOWRING. *Specimen, Russ. Poet*, p. 189, *Song* l. 43
- Impassioned* ——— her engaging smile, her look
Of meek affection, her impassioned kiss. HURDIS. *Tears of Affection*, line 92
- Impressive* . . — her impressive kisses did inspire. . . MARMION. *Cupid & Psyche*, Bk. I. Sec. III. l. 132
- Incestuous* . . Oh, one incestuous kiss picks open hell. . . TOURNEUR. *Revenger's Tragedy*, A. I. Sc. i. l. 344
- Innocent* . . — such innocent kisses, you'd have thought
You had seen turtles billing ——— . . RANDOLPH. *Amyntas*, Act II. Scene II. line 81
- Insipid* . . ——— in insipid kisses, I
Find the reward of my discovery. . . STANLEY. *Secundus Bastia*, Kiss, xiv. line 17
- Joyful* . . ——— she her embraced here
With many a joyfull kisses, and many a teare. SPENCER. *Faery Queene*, Bk. VI. C. XII. St. xx.
- Joyous* . . ——— joyous kiss ——— . . FAWKES. *Country Vicar*, l. 50, E.P. Vol. XVI. p. 278
- Kind* . . I can express no kinder sign of love
Than this kind kiss ——— . . SHAKSPEARE. *Henry VI. Part II. Act I. Sc. i. l. 19*
- Kindling* . . The ruffling dalliance, and the kindling kiss. . . PANTING. *Elegy* II. Noon, l. 24, P. C. VIII. p. 25

- Kindly* . . . Why not exchange her kindly kisses? . . . HOOD. *Hero and Leander*, p. 87, *St. lvi. line 4*
- Languid* . . . Languid and trembling was their kiss. . . DIBDIN. *Comic Tales, Wreath of Love*, C. II. l. 14
- Lascivious* . . . — close lascivious kisses then I spy'd. . . EUSDEN. *Ovid, Amours, Bk. II. El. v. l. 31, B. P. XIV.* [564]
- Lawful* . . . Her lily hand, her rosy cheek lies undir,
Cozening the pillow of a lawful kisse. . . SHAKSPEARE. *Rape of Lucrece*, l. 387, *E. P. Vol. V. 31*
- Lazy* . . . — offer hecatombs of lazy kisses
To the lewd god of love ——— . . . BEAUM. & FLETCH. *The False One*, A. IV. Sc. II. l. 190
- Light* . . . Over him she hung, and oft with kisses light,
For feare of waking him, his lips bedew'd. . . SPENSER. *Faery Queene, Bk. II. C. XII. St. LXXIII.*
- Lingering* . . . ——— one lingering kiss
Seems worth whole years of future bliss. . . HERBERT. *Helya*, line 2140, *Canto vi. page 133*
- Lively* . . . Nothing neere so pleasant is,
As thy lively loving kisse. . . SYLVESTER. *Ode to Astrea*, line 16
- Loathsome* . . . Then shall thy wife thy loathsome kiss disdain. . . GAY. *Trivia*, Bk. III. line 305, *E. P. X. page 463*
- Long* . . . ——— no flattering words she spar'd,
But breath'd on him with kisses long and hard. . . MARMION. *Cupid & Psyche*, Book I. Sec. I. l. 10
- Long-breathed* . . . — long-breath'd kisses seem'd to mean thy stay. FLOYD. *Ovid, Ep. to D. II. l. 93, B. P. XIV. p. 502*
- Loose* . . . ——— lust had stolen in
With a loose kiss, and tempted him to sin. . . CHALKHILL. *Thealma*, l. 2099, *S.E.E.P. No. vi. 89*
- Love-inspiring* . . . And love-inspiring balmy kisses. . . WOLCOTT. *Works of Peter Pindar*, Vol. IV. p. 28
- Lovely* . . . ——— I should bid good-morrow to my bride,
And seal the title with a lovely kiss. . . SHAKSPEARE. *Taming of the Shrew*, A. III. Sc. II. l. 120
- Luscious* . . . Ay, tear for tear, and loving kiss for kiss. . . SHAKSPEARE. *Titus Andronicus*, A. V. Sc. III. l. 156
- Matrimonial* . . . — sweeter far than Laura's luscious kiss. . . J. WARTON. *Fashion*, l. 52, *E. P. Vol. XVIII. p. 162*
— ma'am prais'd, then seal'd his bliss,
With joyous matrimonial kiss. . . FAWKES. *Country Vicar*, l. 50, *E. P. Vol. XVI. p. 273*
- Meek* . . . The tears that tremble down your cheek,
Shall bathe my kisses chaste and meek. . . COLERIDGE. *Poems*, 2nd Edit. p. 93, *Ode to Sara*, l. 74
- Melting* . . . A thousand tender words I hear and speak :
A thousand melting kisses give and take. . . POPE. *Sappho to Phaon*, l. 152, *E. P. XII. p. 175*
- Memorable* . . . This hallowed too the memorable kiss. . . BYRON. *Childe Harold*, Canto III. Stanza 79
- Mercenary* . . . [Love] purchased in the public street,
The venom'd fold, the mercenary kiss. . . DERMODY. *Poems*, Edit. 1800, p. 12, *Retrospect*, l. 163
- Modest* . . . A modest kiss, whose every touch conveys
Our melting souls into each other's lips. . . SHIRLEY. *The Arcadia*, Act III. Sc. IV. line 156
- Moist* . . . ——— the moist kisses of these sugar'd lips. . . CHAPMAN. *All Fools*, Act IV. Scene 1. line 154
- Murmuring* . . . Sighs and whispers, murmuring kisses,
All ye blandishments of art ——— . . . ELTON. *Poems*, page 153, *The Mistress*, line 26
- Mutual* . . . ——— ruby lips indulge a mutual kiss,
And blush luxuriant in their envy'd bliss. . . [page 562]
PATTISON. *Cambridge Beauties*, l. 31, *B. P. VIII.*
- Nectar* . . . ——— in moist nectar kisses thou dost pledge me, MARLOWE. *Lust's Dominion*, Act I. Sc. 1. line 136
- Nectar-breathing* . . . ——— to the zephyr's wing
Her nectar-breathing kisses fling. . . COLERIDGE. *Poems*, 2d edition, p. 43, *The Kiss*, l. 12
- Nectar'd* . . . Whene'er thy nectar'd kiss I sip,
My soul then flutters to my lip. . . MOORE. *From Plato, Odes of Anac.* I. p. 147, *Note*
- Nectar-flowing* . . . Nectar-flowing kisses, and other sweeter sweets. F. BEAUMONT. *Hermaphrodite*, l. 476, *E. P. VI. 213*
- Nimble* . . . ——— meet her spirit in a nimble kiss. . . MARSTON. *The Malcontent*, Act I. Sc. III. l. 128
- Noisome* . . . ——— she flew upon me,
And burnt my lips up with her noisome kisses. . . BYRON. *Sardanapalus*, Act IV. Scene 1. line 166
- Nuptial* . . . Give on this well-known couch one nuptial kiss. WORDSWORTH. *Works*, II. p. 174, *Laodamia*, l. 63
- Parting* . . . Ere I could give him that parting kiss
In comes my father ——— . . . SHAKSPEARE. *Cymbeline*, Act I. Scene IV. line 40
- The voice of war the gallant soldier wakes, [page 117]
And weeping Cloe parting kisses takes. . . A. PHILLIPS. *Epist. from Holland*, l. 10, *E. P. XIII.*
- Passionate* . . . The maiden, at those welcome words, imprint
A passionate kiss ——— . . . SOUTHEY. *Curse of Kehama*, Vol. II. p. 3, line 9
- Perfumed* . . . Come, my sweet Corinna, come,
And with thy sweet perfumed kisses. . . F. BEAUMONT. *A Charm*, line 21, *E. P. VI. p. 184*

- Pious* . . . ——— to kneel in Mecca's awful gloom,
Or press with pious kiss Medina's tomb. . . DARWIN. *Botanic Garden, Part II. Canto III. l. 560*
- Playful* . . . The child prints many a playful kiss. . . WILSON. *Isle of Palms, Canto III. line 364*
- Pleasing* . . . Each kiss would change its nature, were it mine,
And rapt'rous prove, superlatively pleasing. . . WOLCOTT. *Works of P. Pindar, Vol. III. p. 327*
- Pointed* . . . Warm were her lips, and every pointed kiss
With melting touches met ——— . . . HOPKINS. *History of Love, l. 238, N.C. II. p. 232*
- Precious* . . . Let each in order taste the tempting bliss,
Each unmolested take one precious kiss. . . HAYLEY. *Poems, I. p. 201, To Miss Seward, l. 39*
- Printed* . . . ——— printed kiss ——— . . . POOLE. *English Parnassus, page 121*
- Pretty* . . . Many a pretty kisse had I of his swete musse. . . SKELTON. *Boke of P. Sparow, l. 361, E.P. II. 292*
- Public* . . . Thrice with public kiss salute her as thy bride. . . SOTHEBY. *Wieland, Oberon, Canto I. St. LXVI.*
- Pure* . . . [Adam] press'd her matron lip with kisses pure,
Aside the Devil turn'd for envy ——— . . . MILTON. *Paradise Lost, Book IV. line 502*
- Quick* . . . ——— moments of joy are like Lesbia's kisses,
Too quick and sweet to be reckon'd. . . T. MOORE. *Irish Melodies, "Ne'er ask the hour," l. 7*
- Raptured* . . . No word of love could Malcolm speak,
No raptur'd kiss his lips impart. . . HOGG. *Queen's Wake, Night I. Stanza x. line 6*
- Rapturous* . . . The lips' soft glow, and rapturous kiss,
Has oft the poet's fancy fir'd. . . BELOE. *Poems, &c. page 109, To Eliza, line 1*
- Ravenous* . . . ——— the violet of her veins,
His ravenous kiss had made it blower. . . CLEVELAND. *Poems, edit. 1677, p. 2, Fuscara, l. 14*
- Ravished* . . . ——— from her lips she wip'd the ravish'd kiss;
Cruel and coy, she blasted all my pride. . . FAWKES. *The Accident, l. 42, P.C. Vol. V. p. 113*
- Reechy* . . . ——— let him for a pair of reechy kisses. . . SHAKESPEARE. *Hamlet, Act III. Scene IV. line 204*
- Rich* . . . ——— that rich, ripe, rapturous kiss,
Feast of the gods I seem to sip. . . HUDDSFORD. *Wiccamical Chaplet, page 61*
- Righteous* . . . ——— and lips, O you,
The doors of breath seal with a righteous kiss. . . SHAKESPEARE. *Romeo & Juliet, Act V. Sc. III. l. 116*
- Roseate* . . . ——— with thee expir'd the muse's bliss,
The roseate bloom of youth, the roseate kiss. . . POLWHELE. *Poems, III. p. 203, Epitaph on Bion, l. 64*
- Rosy* . . . Every maid, to crown his bliss,
Gives her youth a rosy kiss. . . [E.P. XIV. p. 446] CUNNINGHAM. *From Anacreon, The Dance, l. 20,*
- Rough* . . . Thy kisses are so rough, so furious rough. . . J. BAILLIE. *Basil, a Tragedy, Act III. Sc. III. l. 289*
- Rough-bearded* . . . ——— the rough-bearded kisses
Of such a bear-like thing as man. . . WOLCOTT. *Works of Peter Pindar, Vol. II. p. 128*
- Rude* . . . [Zephyr] tears with rude kiss her bosom's veil. . . DARWIN. *Botanic Garden, Part I. Canto I. l. 341*
- Sacred* . . . Grow to my lip, thou sacred kiss. . . T. MOORE. *Works, page 81, The Kiss, line 1*
- Savoury* . . . ——— the nut-brown lass
Full often offer'd many a savoury kiss. . . DRYDEN. *Theocritus Idyllium, III. line 83*
- Sealing* . . . ——— sealing kiss ——— . . . POOLE. *English Parnassus, page 121*
- Secret* . . . Wouldst thou root the present bliss,
Springing from each secret kiss. . . HERBERT. *Misc. Poetry, II. p. 12, Romance, line 24*
- Sidelong* . . . Let me snatch her sidelong kisses,
And that shall be my bliss of blisses. . . T. MOORE. *Anacreon, II. p. 23, Ode XLII. line 11*
- Silent* . . . I know the secret way to gain the bliss,
The glowing whisper and the silent kiss. . . DART. *Tibullus, Book I. Elegy VIII. line 87*
- Simple* . . . Know'st thou that a simple kiss
Ample food for slander is. . . BOWRING. *Servian Popular Poetry, p. 217, l. 11*
- Sincere* . . . The kiss sincere of mutual love ——— . . . WOTY. *Works, II. p. 129, Chimney-corner, l. 221*
- Slavering* . . . His slavering kisses spoil one's gloves. . . J. FLETCHER. *Lover's Progress, Act II. Sc. I. l. 215*
- Sleepy* . . . The sleepy kisse the moone stole. . . SIDNEY. *Arcadia, page 227, Book II.*
- Slimy* . . . I abhor the slimie kisse,
Which to me most loathsome is. . . HERRICK. *Hesperides, Vol. II. page 119, line 7*
- Smiling* . . . And with their smiling kisses they betray'd. . . QUARLES. *Sion's Elegies, Threnodia I. El. XIV.*
- Smooth* . . . Some the soft Eunuch's still smooth kisses love. . . STAPYLTON. *Juvenal, Satires, Sat. VI. line 333*
- Soft* . . . ——— now a soft kiss;
Ay, by that kiss I vow ——— . . . KEATS. *Endymion, Book II. line 808*

- Softening* . . ——— a lover, when denied, stands long,
And waits, and warms with soft'ning kiss. CREECH. *Lucretius, N. of Things, Bk. IV. l. 1175*
- Soothing* . . ——— even thy soothing kiss, O Venus! dies. POLWHELE. *Poems, III. p. 186, From Bion, l. 14*
- Soul-chaste* . . Thy soul-chaste kisses were for virtue's sake. CHAPMAN. *Homer, Hymnus in Cynthiam, line 495*
- Sovereign* . . Thy wound—I search it with a sovereign kiss. SHAKESPEARE. *Two Gent. of Verona, A. I. Sc. II. l. 125*
- Spicy* . . ——— spicy kiss ——— POOLE. *English Parnassus, page 121*
- Sprightful* . . ——— sprightful kisses strike the hours. CARTWRIGHT. *The Ordinary, Act III. Sc. III. l. 146*
- Stifling* . . Around my neck her snowy arms she throws,
And to my lips with stifling kisses grows. GARTH. *Ovid, Amours, Bk. II. Elegy XVIII. l. 18*
- Stolen* . . Presume not with one stolen kiss to disturb
The quiet of my slumbers ——— MASSINGER. *The Guardian, Act IV. Sc. 1. l. 178*
- Earth knows no bliss like the stolen kiss. SOANE. *Peasant of Lucerne, Act I. Sc. II. line 151*
- Struggling* . . ——— Venus well her subtle arts employ;
To breathless lovers gives the struggling kiss. DART. *Tibullus, Book I. Elegy VIII. line 50*
- Sugar'd* . . If he offer sugar'd kisses,
Start, and say the serpent hisses. CRASHAW. *Cupid's Crier, l. 65, E.P. VI. p. 579*
- Sweet* . . ——— by her fair hand she swears,
One sweet kiss shall pay this countless debt. SHAKESPEARE. *Venus & Adonis, l. 84, E.P. V. p. 18*
- She promis'd kisses, sweet and sweeter things. SPENSER. *Faery Queene, Bk. III. Canto VI. St. XII.*
- This kiss indeed is sweet—pray God
No sin lie under it ——— BEAUM. & FLETCH. *The Scornful Lady, A. V. l. 408*
- Tasteless* . . No sister's faint salute! no tasteless kiss. DENNIS. *Works, II. p. 69, Byblis, line 179*
- Tear-dew'd* . . ——— tear-dew'd kisses that had power to smother. BROWNE. *Britannia's Pastorals, Bk. II. S. v. 870*
- Teasing* . . ——— each kiss
Which dwelleth on thy lips, so very teasing. WOLCOTT. *Works of Peter Pindar, Vol. III. p. 327*
- Tempting* . . ——— kind embracements, tempting kisses. SHAKESPEARE. *Taming of the Shrew, Ind. Sc. I. l. 119*
- Tender* . . My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss. SHAKESPEARE. *Romeo & Juliet, Act. I. Sc. v. l. 101*
- ——— the tender kiss,
The melting pledge of future bliss. HERBERT. *Helga, line 1965, Canto v. page 125*
- Thrilling* . . ——— to her eager lips is brought
Her infant's thrilling kiss. KEEBLE. *Christian Year, page 146, line 2*
- Timid* . . ——— breathing,
As from an infant's lips, a timid kiss. WILSON. *Isle of Palms, Canto III. l. 293*
- Tingling* . . The kiss went tingling to my very heart. DRYDEN. *Marriage à la Mode, Act II. Sc. 1. l. 480*
- Treacherous* . . Why with kisses treacherous, kind,
Seek you to ensnare my mind. ELTON. *Poems, page 154, The Mistress, line 31*
- Trembling* . . Languid and trembling was their kiss. C. DIBDIN. *Comic Tales, p. 197, Wreath of Love, II. 14*
- Venal* . . Presents may buy Belinda's venal kiss;
And venal kisses charm the tasteless tribe. GRÆME. *Elegy III. line 1, B.P. Vol. XI. p. 426*
- Vermeil* . . I'll number so many vermeil kisses,
Envy can never count our blisses. T. MOORE. *Catullus, see Anacreon, Vol. I. p. 77, note*
- Virgin* . . Love's first snow-drop, virgin kiss. BURNS. *Poetical Works, p. 563, To a Kiss, line 4*
- Voluptuous* . . ——— voluptuous kiss ——— POOLE. *English Parnassus, page 121*
- Unauthoriz'd* . . What, to kiss in private? an unauthoriz'd kiss! SHAKESPEARE. *Othello, Act IV. Scene 1. line 5*
- Unclean* . . ——— kisses, but clean or unclean, I knew not. HOOD. *Lycus the Centaur, line 151*
- Unimpassioned* . . ——— childhood past in pure delight,
The unfeign'd smile, the unimpassion'd kiss. BRYDGES. *Poems, p. 173, Ellen St. Aubin, St. v.*
- Unripe* . . ——— the cold lips return a kiss unripe. DRYDEN. *Ovid Met. Book X. l. 26, E.P. IX. p. 94*
- Unwilling* . . Rude force might some unwilling kisses gain. DRYDEN. *Ovid, Epistle XVII. l. 27, E.P. IX. p. 128*
- Wanton* . . The girl shall please me best, that No for Yea can
And every wanton kiss can season with a Nay. [say, T. HEYWOOD. *The Choice, l. 15, Lyle's Ballads, p. 54*
- Warm* . . O! take this warm kiss on thy pale cold lips. SHAKESPEARE. *Titus Andronicus, Act V. Sc. III. l. 153*
- These lips too, with close warm kisses strove,
To whisper something more than sister's love. OLDHAM. *Passion of Byblis, from Ovid, line 175*
- Wary* . . ——— many a stol'n and wary kiss,
Unseen of father—maids do this. MIDDLETON. *Mayor of Quinboro', Act I. line 217*
- Welcome* . . ——— by those welcome kisses I might see
The mutual love ——— QUARLES. *Sion's Sonnets, Sonnet 1. line 3*

- Wicked* . . . ——— a wicked kiss defiles the lips. . . DAVENPORT. *City Nightcap*, Act I. Sc. i. l. 236
- Willing* . . . Soft innocence inspired her willing kiss,
Her love was nature ——— . . . HAYLEY. *Triumph of Temper*, Canto i. line 194
- ——— mutual fires themselves destroy,
And willing kisses yield no joy. . . STANLEY. *Poems*, page 79, *Song*, line 30
- Wooring* . . . ——— wooring kiss ——— . . . POOLE. *English Parnassus*, page 121
- Yielded* . . . ——— farewell Auburn's bliss,
The bashful lover, and the yielded kiss. . . PRATT. *The Tears of Genius*, line 60
- Yielding* . . . What lack we here to crown our bliss,
What, but fair woman's yielding kiss. . . W. SCOTT. *Minstrelsy of Scottish Border*, III. p. 311
- Zealous* . . . Upon thy cheek I lay this zealous kiss
As seal ——— . . . SHAKSPEARE. *King John*, Act II. Scene i. line 19

LIGHTNING.

- Abhorred* . . . ———— Ida cover'd all
With clouds, from whence abhorred lightning's fall. CHAPMAN. *Homer, Iliads*, Book XVII. line 511
- Active* . . . ——— Love's flame, like active lightning flies. T. STANLEY. *Poems*, reprint from Ed. 1651, p. 60
- Angry* . . . ——— Thunder, with his angry flame,
Which, when he list, all men and beasts affrights. BARNES. *Sonnet XLVI. Heliconia*, Part ix.
- ——— far in the deep abyss,
It seems an angry lightning, and doth hiss. . . KEATS. *Endymion*, Book II. line 234
- Arrowy* . . . ——— the arrowy lightnings flash'd
Smiting the branches in their fitful play. . . HEMANS. *The Forest Sanctuary*, Part II. St. xx1.
- Avenging* . . . Blast the tyrant! Blast him, avenging lightning! ROWE. *Tamerlane*, Act V. Scene i. line 200
- Awful* . . . ——— not the awful fire of thund'ring Jove
Should check him ——— . . . POTTER. *Euripides, Phœnician Virgins*, line 1331
- Baleful* . . . The Gorgon glare of baleful lightnings flash'd. . . POTTER. *Æschylus, Prometheus Chained*, line 358
- Barbed* . . . ——— bid defiance to the barbed lightning. J. BAILLIE. *Ethwald*, Act IV. Scene III. line 191
- Beautiful* . . . —lightnings, too,—not such as wake the thunders,
But noiseless, beautiful, and harmless fires. . . ATHERSTONE. *Midsummer Day's Dream*, line 499
- Bickering* . . . ——— the forked lightning's bickering flame. . . POTTER. *Euripides, The Trojan Dames*, line 1212
- Blasting* . . . ——— blasting lightning ——— . . . BEATTIE. *Ode to Peace*, l. 58, E.P. Vol. XVIII. p. 539
- Blazing* . . . ——— th' ætherial lightning's blazing flame. . . POTTER. *Euripides, The Bacchæ*, line 638
- Blazy* . . . A rushing flood of blazy lightning pours. . . MORELL. *Vida, Hymn III. The Holy Ghost*, l. 32
- Blighting* . . . Sendeonnemie headetheblyghteyngelevynneblewe CHATTERTON. *Ælla*, line 504, E.P. Vol. XV. p. 414
- Blinding* . . . You nimble lightnings dart your blinding flames! SHAKSPEARE. *King Lear*, Act II. Scene iv. l. 176
- Blue* . . . The blue lightning, while it shines, destroys. J. BROWNE. *Essay on Satire, S.S.L.P. II. 351*, l. 26
- Brief* . . . Brief as the lightning in the colleyed night. SHAKSPEARE. *Midsum. Night's Dream*, A. I. Sc. i. 147
- Lightning, that mocks the night,
Brief even as bright. . . SHELLEY. *Poetical Works*, p. 293. *Mutability*, l. 7
- Bright* . . . ——— the bolts which dreadful fly,
And the bright lightning which illumines the sky. COOKE. *Hesiod, The Theogony*, line 764
- Bright-gleaming* [Jove] 'midst the sapphire plains above
Bids the bright-gleaming lightning fly. . . PYE. *Pindar, Olympic, Ode x. Epode iv.* .
- Broad* . . . The broad lightning plays upon the wave. . . BRYDGES. *Poems*, 4th Edit. p. 19, *Sonnet xvi.* l. 11
- Broken* . . . And broken lightnings flash from every cloud. POPE. *Statius, Thebais*, Book I. line 497
- Bursting* . . . ——— bursting lightnings, with incessant flare,
Kindled in one wide flame the burning air. . . MICKLE. *Camoens Lusiad*, Book V. line 149
- Candent* . . . Lord of the candent lightnings! Sire of all! . . . COWPER. *Homer, Iliad*, Book XIX. line 140
- Celestial* . . . High on his helm celestial lightnings play. . . POPE. *Homer, Iliad*, Book V. line 5
- Consuming* . . . Swift, as consuming lightning, he pursued ——— . DENNIS. *Fatal Resentment*, Act I. Scenc i. l. 60
- Crooked* . . . ——— the flaming forge
That forms the crooked lightning ——— . . . YOUNG. *Night Thoughts*, Night ix. line 624
- Cross* . . . The nimble stroke of quick, cross lightning. . . SHAKSPEARE. *King Lear*, Act IV. Sc. vii. line 41
- Curling* . . . And curled lightnings ran along the sky. . . BLACKMORE. *Prince Arthur*, Book III. line 97
- Darted* . . . ——— darted lightning ——— . . . OGILBY. *Virgil, Æneid*, Book IX. line 733

- Darting* . . . ————— for speed, he used to imitate.
The darting lightning ————— . WEST. *Edmund Ironside, Act I. Scene 11. line 9*
- Dazzling* . . . Follow through the night the moving moon,
Or catch the dazzling lightnings. . . . BYRON. *Manfred, Act II. Scene 11. line 75*
- Deadly* . . . ————— send a deadly lightning to his heart. . . . MARLOWE. *Tamburlaine, Part II. Act IV. Sc 1. l. 9*
- Death-dealing* The flash of the death-dealing lightning ——— . ATHERSTONE. *Last Days of Herclaneum, line 317*
- Death-wing'd* See the death-wing'd lightning fly;
Desolation marks its way. . . . ROBINSON. *The Moralist, l. 5; Collection C.E.P. p. 53*
- Destroying* . . . Fierce as the flight of Jove's destroying flame. . . . AKENSIDE. *Epistle to Curio, l. 208, E.P. XIV. 129*
- Destructive* . . . ——— Heaven's destructive lightning flies. . . . COTTLE. *Malvern Hills, &c. p. 180, Lee Boo, l. 232*
- Devouring* . . . ——— by devouring lightnings all defac'd. . . . WEST. *Pindar, Olympic, Ode 11. line 55*
- Dire* . . . Some screne blast me, or dire lightning strike. . . . JONSON. *Volpone, Act III. Scene VII. line 210*
- Dread* . . . Jove brandishes i' th' air dread lightning. . . . LEE. *Tragedy of Nero, Act I. Scene 1. line 89*
- Dreadful* . . . ——— Lucifer soon fell,
Guarded with dreadful lightnings ——— . ANON. *Poems on State Affairs, Vol. I. p. 256*
- Dreary* . . . It comes, the dreary lightning's quivering blaze. MICKLE. *Camoens Lusiad, Book IX. line 157*
- Elemental* . . . And where the elemental lightnings blaze,
I've trod,—ay, stood above 'em ——— . PROCTOR. *Works of Barry Cornwall, Vol. I. p. 180*
- Ethereal* . . . O that th' ethereal lightning on his head
Would fall! ——— . POTTER. *Euripides, Medea, line 151*
- Faint* . . . Low thunders peal, faint lightnings flash. . . . J. MONTGOMERY. *World before the Flood, C. x. 110*
- Fantastic* . . . Thro' the heaven's aërial path
Fantastic lightning flies. . . . TEADE. *Corin and Olinda, Pt. II. l. 114, E.O.B. IV. 58*
- Fatal* . . . And fatal lightnings blast ——— . FALCONER. *Shipwreck, C. II. l. 453, E.P. XIV. p. 400*
- Fearful* . . . ——— from Jove's hand that fearful lightning cast. DRAYTON. *Barons Wars, Bk. I. St. xv. E.P. IV. p. 27*
- ——— Sinai view'd the law reveal'd
In fearful lightning and in thunder seal'd. . . . TOWNSEND. *Jerusalem, line 216, C.P.P. page 122*
- Fell* . . . ——— the storms fierce ministers,
Wild, savage winds, fell lightning, rolling thunder. PRATT. *Landscapes in Verse, line 529*
- Fervent* . . . ——— Jove had, with a fervent lightning, cleft
My ship in twain ——— . CHAPMAN. *Homer, Odyssees, Book VII. line 351*
- Fictitious* . . . Salmones once fictitious lightning hurl'd. . . . FAWKES. *From Claudian. Archimedes Sphere, l. 13*
- Fierce* . . . ——— envy, with barbarous rage, invades
What even fierce lightning spares ——— . BROOME. *Epistle to Fenton, line 20, E.P. XII. p. 18*
- Fiery* . . . Forth burst the lightning's fiery, lurid flakes. . . . G. C. FOX. *Æschylus, Prometheus Bound, l. 1302*
- Fire-winged* . . . It wakes the fire-wing'd lightning ——— . J. GRAHAM. *Geoffrey Rudel, Canto 1. Stanza 11.*
- Fitful* . . . The fitful lightning of a summer cloud. . . . J. BAILLIE. *Fugitive Verses, p. 17. Summer's Day, 9*
- Flame-wing'd* The flame-wing'd lightning gleams from pole to pole CAWTHORNE. *Abelard to Eloisa, l. 198, E.P. XIV. 235*
- Flaming* . . . ——— let [Jove] hurl his flaming lightnings. . . . POTTER. *Æschylus, Prometheus Chained, line 1009*
- Flaring* . . . ——— I have tugg'd with tempests,
Out-star'd the flaring lightning ——— . DAVENPORT. *The City Nightcap, Act III. Sc 1. 271*
- Flashing* . . . ——— the flashing levin haps to light
Upon two stubborne oakes ——— . SPENSER. *Faery Queene, Book V. C. VI. St. XL.*
- Flashy* . . . From pole to pole the flashy lightnings glare. . . . MICKLE. *Camoens Lusiad, Book VI. line 609*
- Fleet* . . . ——— watch the swollen cloud,
While fleet and far, the living lightnings flash. . . . R. MONTGOMERY. *Omnipresence of Deity, Pt. 1. 134*
- Forked* . . . The forked lightning's bickering flame. . . . POTTER. *Euripides, Trojan Dames, line 1212*
- The clouds engage in fearful clash,
And fork'd lightnings glance ——— . PORDEN. *Cœur de Lion, Book IX. line 46*
- Forky* . . . ——— from east to west, from pole to pole,
The forky lightnings flash, the roaring thunders roll. DRYDEN. *Ovid Metamorphoses, Book X. line 124*
- ——— Jove, in anger, bids his thunders roll,
And forky lightnings flash from pole to pole. . . . POPE. *Homer Odyssey, Book XII. line 486*
- Furious* . . . And then the furious lightning blast. . . . ANON. *Tixall Poetry, p. 316. Life for Etern. l. 14*
- Glancing* . . . And glancing lightnings shoot obliquely by. . . . LEWIS. *Statius, Thebaid, Book IV. line 604*
- Glaring* . . . [Tempest] scatters the glaring lightnings. . . . HURDIS. *Favourite Village, Book III. line 119*
- Gleaming* . . . ——— thro' the thundering skies,
With useless aim, the gleaming lightning flies, . . . PYE. *Poems, II. p. 294. Art of War, line 210*

- Glib* . . . ——— the waves from the bursting clouds
 Drink the glib lightning ——— . ARMSTRONG. *Imitation of Shaksp.* 163, *E.P.* XVI. 542
- Glittering* . . . ——— the glittering lightnings play—— . PROCTOR. *Works of Barry Cornwall*, Vol. II. p. 29
- Glorious* . . . ——— glorious lightning shone around. . STONESTREET. *From Ovid Met.* VII. N.C. Vol. V. 77
- Golden* . . . ——— golden light of levin brand,
 O deathless, fiery weapon of Jove's hand. . H. F. CARY. *Aristophanes, The Birds*, Act V. 49
- Greedy* . . . ——— the roofs catch the greedy lightning's flame. H. TIGHE. *Pysche*, Canto III. line 526
- Haggard* . . . ——— the wild majesty of midnight storm
 Mocking the haggard lightnings ——— . R. MONTGOMERY. *Satan*, Book IV. line 492
- Hallowed* . . . And hallowed lightnings inauspicious glare. . LEWIS. *Statius, Thebaid*, Book VIII. line 248
- Hasty* . . . No hasty lightning breaks my gloom. . J. BAILLIE. *Fugitive Verses*, 57. *To the Muses*, l. 73
- Heedless* . . . ——— why does heedless lightning blast the good? CREECH. *Lucretius*, N. of T. VI. 391, *B.P.* XIII. 620
- Hissing* . . . And here the hissing lightning slakes. . MARVELL. *Poems*, page 39. *Eyes and Tears*, l. 40
- Horrid* . . . Have you not seen more horrid lightnings glare? SHENSTONE. *Elegy*, XVI. l. 14, *E.P.* Vol. XIII. p. 274
- Immortal* . . . ——— the immortal lightning's blasting flame. POTTER. *Euripides, The Bacchæ*, line 567
- Indented* . . . Indented lightnings cleave the sable cloud. . GAY. *True Story*, line 36, *E.P.* Vol. X. page 506
- Inimitable* . . . A brazen bridge, and hoofs of trampling steeds,
 To counterfeit th' inimitable lightning. . TRAPP. *Virgil, Æneis*, Book VI. line 763
- Jaggy* . . . Ye sulphurous fires, in jaggy lightnings break! SAVAGE. *Wanderer*, C. v. l. 187, *E.P.* XI. p. 313
- Keen* . . . Keen lightnings flash from Boreas' pole. . WARTON. *Virgil, Georgics*, Book I. line 440
- Keen-pointed* . . . Keen-pointed lightnings pierce th' encrusted snow. GLOVER. *Leonidas*, Book XII. line 563
- Kindling* . . . Nor kindling lightnings blast his guilty soul. . WATTS. *To David Polhill*, l. 15, *E.P.* XIII. p. 64
- Lambent* . . . ——— the lambent lightnings shoot
 Across the sky ——— . THOMSON. *The Seasons*, Summer, line 1699
- Lawless* . . . ——— as lawless lightnings run. . T. MOORE. *Works*, p. 472, *Loves of Angels*, l. 632
- Light* . . . ——— to the hills,
 Light as the lightning glimpse they ran, they flew. MILTON. *Paradise Lost*, Book VI. line 642
- Liquid* . . . [Wings] tipt with the speed of liquid lightnings. SHELLEY. *Works*, p. 271, *Witch of Atlas*, St. xxxvii.
- Livid* . . . ——— a grove of sapling oaks
 The livid lightning rends. . PERCY. *Her. of Warkworth*, II. 126, *E.O.B.* III. 28
- Living* . . . Aghast they see the living lightnings play,
 And turn their eyeballs from the flashing ray. . POPE. *Homer, Iliad*, Book XVIII. line 267
- Long* . . . Launch'd the long lightning, and let loose the wind. J. G. COOPER. *Tomb of Shaksp.* l. 60, *E.P.* XV. p. 527
- Lurid* . . . Let the lurid lightnings blaze. . COTTLE. *Malvern Hills*, &c. *Destiny*, Stanza vi.
- Malignant* . . . Malignant lightnings glanc'd along the poles. . LEWIS. *Statius, Thebaid*, Book VII. line 605
- Mercy-wing'd* . . . ——— mercy-winged lightning would not fall
 On stones and trees ——— . SHELLEY. *The Cenci*, Act III. Scene II. line 4
- Midnight* . . . ——— his eye, like midnight lightning, glows. . W. SCOTT. *Ballads*, &c. p. 160. *Wild Huntsman*, l. 187
- And midnight lightnings leap from cloud to cloud. MERRY. *Pains of Memory*, page 2, line 6
- Mighty* . . . ——— myghtie lyghtenynge often has been founde
 To drive an oke ——— . CHATTERTON. *Battle of Hastings*, l. 509, *E.P.* XV. 433
- Momentary* . . . ——— whirlwind, thunder, and the arrowy blaze
 Of momentary lightnings ——— . WIFFEN. *Tasso, Jerusalem*, Canto vii. Stanza cxx.
- Nimble* . . . The nimble lightning flies from east to west. . SHIRLEY. *Merchant's Wife*, Act II. Sc. vii. l. 57
- Noiseless* . . . ——— lightnings, not such as wake the thunders,
 But noiseless, beautiful, and harmless fires. . ATHERSTONE. *Midsummer Day's Dream*, line 499
- Officious* . . . ——— officious lightning—— . CUMBERLAND. *Calvary*, Book I. line 104
- Pale* . . . Pale lightnings skirt the horizon's distant bound. MAURICE. *Poems*, p. 233. *To Mem. of Sir W. Jones*, l. 31
- Pale-eyed* . . . Ye pale-eyed lightnings, spare the cheek of age! OGILVIE. *Ode to Genius of Shakespeare*, line 115
- Perilous* . . . ——— I cannot call the swift
 And perilous lightnings from the angry clouds. . COWPER. *The Task*, Book III. line 202
- Pernicious* . . . ——— pernicious lightning ——— . POTTER. *Euripides, Hercules*, line 966
- Playful* . . . From dark clouds the playful lightning springs. DARWIN. *Botanic Garden*, Part I. Canto i. l. 369
- Pointed* . . . ——— the glittering blaze
 Of pointed lightnings and their forky rays. . DRYDEN. *Virgil, Æneis*, Book VI. line 791
- Portentous* . . . Round his pale head portentous lightnings glow. SOTHERY. *Virgil, Georgics*, Book V. line 324
- Prompt* . . . Fearless and prompt as lightnings, yet as dark
 As gathering tempests ——— . BOYD. *Royal Message*, Act III. Sc. i. line 505
- Publick* . . . Whose art does publick lightnings expiate. . HOLIDAY. *Juvenal, Satire* vi. line 634

- Quick . . . Quick lightnings flash, and horrid thunders roll. J.G.COOPER. *Theagenes to Sylvia*, 160. E.P. XV. 519
- Quivering . . . — the lightning quiv'ring in his yellow hands. CHATERTON. *The Death of Nicou*, l. 78. E.P. XV. 452
- Ragged . . . — wing'd with ruin from on high,
Thro' the rent cloud the ragged lightnings fly. . . FALCONER. *Shipwreck*, C. III. l. 536. E.P. XIV. 409
.. . . . from the doubling gloom
- On the scath'd oak the ragged lightning fell. . . THOMSON. *Liberty*, Pt. II. l. 359. E.P. Vol. XII. 476
- Rapid . . . Rapid lightnings dart their livid flame. . . BIDLAKE. *Poems*, p. 57. *The Crucifixion*, &c. l. 91
- Red . . . The thunder wing'd with red lightning — . . MILTON. *Paradise Lost*, Book I. line 175
.. . . . ere the long-collected storm descend
- Red lightnings flash, and thunder shakes the pole. BLACKLOCK. *Philanthes*, l. 124. B.P. XI. p. 1184
- Red-hot . . . He bids the red-hot lightning pierce the sky. . . COOKE. *Hesiod, Theogony*, line 114
- Red-tongued . . . And red-tongued lightnings shoot their fires. . . DARWIN. *Botanic Garden*, Part II. C. III. l. 174
- Red-wing'd . . . And hurl'd from hence the red-wing'd lightnings fly. . . LEWIS. *Statius, Thebaid*, Book II. line 42
- Rending . . . From cloud to cloud the rending lightnings rage. THOMSON. *The Seasons, Summer*, line 199
- Resistless . . . — resistless lightning flies. . . MAJOR. *Poems*, p. 199. *The Roll of Beauty*, l. 38
- Revening . . . — no revenging lightning yet has flash'd. . . OLDHAM. *Remains, Satire upon a Woman*, line 5
- Ruddy . . . — Juno gave the sign,—
Flashes of ruddy lightning glared. . . TRAPP. *Virgil, Æneis*, Book IV. line 219
- Sacred. . . — behold! the sacred lightning flies. . . THOMSON. *Liberty*, Pt. IV. l. 58. E.P. XII. p. 483
- Scathing . . . And soon the scathing lightning bade thee stand. COLERIDGE. *Monody on Death of Chatterton*, line 51
- Scorching . . . — forged by the Cyclops,
Flam'd not as yet the lightning's scorching blaze. G. WEST. *Song of Orpheus*, l. 32. E.P. Vol. XIII. 167
- Serpent . . . — the serpent lightning's winding track. . . SHELLEY. *Works*, p. 272. *Witch of Atlas*, St. LV.
- Shafted . . . — th' Almighty Thunderer forms
His shafted lightnings, and his bolted storms. . . GIBBONS. *Poems*, p. 96. *Elegy on Col. Gardner*, l. 70
- Sharp . . . Sharp lightnings with the meteor's blaze conspire. YOUNG. *The Last Day*, Bk. III. 239. E.P. XIII. 376
- Sheeted . . . — the far depth where sheeted lightning plays. KEATS. *Poetical Wks.* p. 72. *To my Brother*, line 6
- Shivering . . . — revel in the storm,
And fling the shivering lightnings round. . . PROCTOR. *Wks. of Barry Cornwall*, l. 111. *Werner*, 45
- Short-lived . . . — The short-liv'd lightnings splendour grace
This, thy death-day — . . SOUTHEY. *Joan of Arc*, Book VII. line 614
- Silent . . . — silent lightning leaves the starless night. . . SHELLEY. *Wks.* p. 289. *Poems*, 1821. *Adonais*, St. XXV.
- Slant . . . — the clouds justling, or push'd with winds,
Tine the slant lightning — . . MILTON. *Paradise Lost*, Book X. line 1075
- Smouldering . . . — by the smouldering lightning struck,
Of wide-beholding Jove — . . ELTON. *Hesiod, Theogony*, line 688
- Streaming . . . — a sudden tempest veils the sky
Before serene and streaming lightnings fly. . . ANON. *On the Death of Goldsmith*, B.P. Vol. X. 817
- Streamy . . . — warrior spirits
- Whose scatter'd locks the streamy lightning is. J. BAILLIE. *Ethwald*, Act II. Scene 1. line 76
- Strong . . . Lest Heaven's strong lightnings burst the dark. OGILVIE. *Ode to Melancholy*, line 56
- struggling . . . Scarce could the struggling lightning gleam. . . ROWE. *Lucan Pharsalia*, V. 904. B.P. XII. p. 791
- Subtle . . . With glance so swift the subtle lightning past. . . DRYDEN. *Juvenal, Satire XII*. line 28
.. . . . charms have found the way
- Subtle as lightnings, but more fierce — . . DRYDEN. *Tyrannick Love*, Act III. Scene 1. l. 155
- Sudden . . . — her eyes, like sudden lightning, flash'd. SPENSER. *Faery Queene*, Book V. C. v. St. XXX.
- Sullen . . . Red, sullen lightnings danced their dismal round. BOYD. *Dante Inferno*, Canto III. Stanza XXVII.
- Sulphurous . . . — hell is in these sulphurous lightnings. . . MATURIN. *Bertram*, Act I. Scene 1. line 39
- Summer . . . Summer lightnings, in the dusk
Of a warm evening, flashing broke. . . T. MOORE. *Works*, p. 488. *Country Dance*, &c. l. 85
- Swift . . . Be swift, like lightning — . . SHAKESPEARE. *King Richard II. Act I. Sc. III*. l. 79
.. . . . Swift as the lightning, or the wings of wind. . . PITT. *Virgil, Æneid*, Book V. line 414
- Swift-wing'd . . . The clouds collide, the swift-wing'd lightning flies. ELPHINSTON. *Racine, Religion*, Canto IV. l. 207
- Tempestuous . . . — imperial oak! thy top records a blast
Wing'd with tempestuous lightning — . . GISBORNE. *Walks in a Forest*, p. 117. *Winter*, l. 330
- Terrific . . . — that terrific lightning flash. . . R. MONTGOMERY. *Satan*, Book II. line 210
- Thick . . . Thick lightnings flash, the muttering thunder rolls. POPE. *Homer, Iliad*, Book VIII. line 95
- Thirsty . . . A flash of thirsty lightning — . . LEE. *Mithridates*, Act V. Scene II. line 50
- Torrid . . . Beneath the torrid lightnings nature swelts. . . S. PATTISON. *Poems*, p. 196. *Sacred Eulogy*, l. 57

- Trackless* . . . Yet fleetier than the trackless lightning's flame. PRATT. *Landscapes in Verse*, line 51
- Transverse* . . . I felt the transverse lightning linger warm
Upon my cheek ———. SHELLEY. *Works*, p. 267. *Poems*, 1820. *Letter*, 149
- Trembling* . . . You oftentimes behold the trembling lightning fly,
Which suddenly again is vanished. DRAYTON. *Poly-olbion*, S.XXII. l. 911. *E.P.* IV. p. 343
- Tremendous* . . . Anon tremendous lightnings flash between. FALCONER. *Shipwreck*, C. I. l. 776. *E.P.* XIV. 393
- Unconquerable* . . . Th' unconquerable lightning struggles through
Ragged and fierce ———. THOMSON. *The Seasons*, *Summer*, line 1147
- Vengeful* . . . Why sleeps above the lightning's vengeful blast? DODSLEY. *Cleone*, Act IV. l. 244. *M.B.D.* Vol. II. 420
- Vivid* . . . ——— through the Stygian veil that blots the day,
In dazzling streaks the vivid lightnings play. COWPER. *Heroism*, l. 19. *E.P.* Vol. XVIII. p. 716
- Voiceless* . . . The voiceless lightning, in these solitudes,
Like vapours, brood over the snow. SHELLEY. *Wks.* p. 197. *Poems*, 1816. *Mont Blanc*, 137
- Vollied* . . . ——— the high-born soul, tired of earth,
Rides on the vollied lightning thro' the heavens. AKENSIDE. *Pleasures of Imagination*, Book I. l. 188
- White* . . . [The eagle] which gazed on the undazzling sun,
Now blinded by the white lightning ———. SHELLEY. *Prometheus Unbound*, Act III. Sc. II. l. 15
- White-vollied* . . . ——— fiery levin-brand of Jove,
And the white-vollied lightning. CARY. *Aristophanes*, *Birds*, Act V. line 48
- Wide-sheeted* . . . Suddenly burst the wide-sheeted lightning. ATHERSTONE. *Last Days of Herculaneum*, line 430
- Wild* . . . ——— the wild lightning
Unbound his arrowy pinions blue and pale PROCTOR. *Marcian Colonia*, Part III. line 164
- Winged* . . . So winged lightning the soft air does wound. COWLEY. *Dauides*, Bk. I. l. 428. *E.P.* Vol. VII. p. 144
- ——— the winged lightning darts in pathless play. WHYTEHEAD. *Empire of the Sea*, line 18
- Withering* . . . The glance of eyes like withering lightnings shed. SHELLEY. *Works*, 87. *Revolt of Islam*, C. x. St. XVI.
- Wreakful* . . . Jove will with wreakful lightning dart the dead. CHAPMAN. *Homer*, *Hymn to Venus*, line 478
- Wrath-winged* . . . Pointing its cataracts of flame,
The wrath-wing'd bolt of lightning came. MITFORD. *Proem to Sacred Specimens*, line 272
- Writhin* . . . Full in their eyes the writhin lightnings play. BROOME. *Fr. Hesiod's Theogony*, l. 32. *E.P.* XII. 40
- Yellow* . . . The welkin opes, the yellowe levynne flies. CHATTERTON. *Balade of Charitie*, 34. *E.P.* XV. 428

MOON.

- All-lovely* . . . The moon, all lovely, from her clouded veil
Soft gliding, lifts her silvery lamp. CHARLES FOX. *See Schultes' Flowers of Fancy*
- Ample* . . . ——— the ample moon,
Burns like an unconsuming fire ———. WORDSWORTH. *Excursion*, Book IV. line 1064
- Ardent* . . . ——— the pure heav'n displays an ardent moon
Swimming, self-balanc'd, through the blue profound HURDIS. *Favorite Village*, Book IV. line 96
- Argent-horned* . . . Bright as the argent-horned moon. LOVELACE. *Lucreia Rep.* 1817, p. 95. *Pastoral*, l. 118
- Attracting* . . . ——— the ocean, to th' attracting moon
Obedient swells ———. AKENSIDE. *Pleasures of Imagination*, Book II. l. 352
- Bashful* . . . ——— guide her steps benighted,
Ere thou, sweet moon, thy bashful crescent hide. T. MOORE. *Works*, p. 316. "Bright Moon," l. 14
- Beamy* . . . ——— The chaste-borne birth of Jove,—
The beamie Cynthia ———. CHAPMAN. *Homer*, *Odysseys*, Book VI. line 225
- Beaming* . . . ——— the beaming moon
Rides high her stars among. ANON. *Lays of Minnesingers*, page 115, line 13
- Beauteous* . . . Hail! beauteous rival of the darksome night! CAREY. *Poems*, Edit. 1729, page 86, line 3
- ——— lo! the beauteous moon,
Like a fair shepherdess, now comes abroad. R. MONTGOMERY. *Misc. Poems*, *Night*, line 2
- Beautiful* . . . The moon, beautiful as if she came
Fresh from the Elysian bowers below. T. MOORE. *Works*, p. 673. *Alciphron*, III. l. 15
- Bended* . . . Like bended mone that leans ———. WYAT. *Return from Spain*, l. 6. *E.P.* Vol. II. 385
- Benign* . . . Queen of the stars!—so gentle, so benign. WORDSWORTH. *Poems*, Vol. V. 279. *To the Moon*, l. 1
- Bent* . . . The bentè mone, with her hornis all pale. CHAUCER. *Troilus and Cresseide*, Book III. l. 575

- Benignant* . . . ——— the harvest moon arise,
Benignant in autumnal skies. . . MANT. *British Months, September*, line 62
- Bicorned* . . . Hear thou the prayer, bicorned Queen of Night! HOWES. *Horace, Secular Ode*, line 35
- Blanc* . . . To the blanc moon her office they prescrib'd. . . MILTON. *Paradise Lost*, Book X. line 656
- Blank* . . . But see, how melancholy rises now
The blank, unwelcome round of the red moon. . . SHELLEY. *Goëthe, Scene Mayday Night*, line 19
- Blaunchie* . . . ——— sunny's wayne wyth amayl'd beams do barr
The blaunchie mone ——— . . . CHATTERTON. *Eclogue, II. l. 50. E.P. Vol. XV.* 382
- Bleak* . . . ——— the bleak moon heard the she-wolf howl. SOTHEYBY. *Italy, &c. page 90. Venice*, line 177
- Blessed* . . . ——— by yonder blessed moon I vow. . . SHAKSPEARE. *Romeo and Juliet, Act II. Sc. II. l. 110*
- The blessed moon from heaven lent her light. . . SOUTHEY. *Roderick, Vol. I. page 42, line 22*
- Blinking* . . . As Archie passed the Brockwood lays,
He cursed the blinkin moon. . . MARRIOTT. *Minstrelsy of the Scotch Border, III.* 479
- Bliss-loving* . . . ——— the bliss-loving moon ——— . . . T. MOORE. *Works*, p. 676. *Alciphron*, III. l. 310
- Bloody* . . . The wan fiend cursed the sunken day;
Low hung and low'd the bloody moon. . . PENROSE. *Field of Battle, l. 8. B.P. Vol. XI.* p. 620
- Blue* . . . The cold, white light of morning; the blue moon
Low in the west ——— . . . SHELLEY. *Works*, page 43. *Alastor*, line 194
- Blue-eyed* . . . Blue-eyed Cynthia, with her silvery beam. . . ANON. *To the Evening Star. See Polwhele I. p. 292*
- Blushing* . . . Fright blushing Cynthia from her throne of night. MASON. *Isis*, line 92. *E.P. Vol. XVIII.* p. 326
- Bright* . . . He strode the bright moone to behold,
And all his sorow he to the moone told. . . CHAUCER. *Troilus and Cresseide, V. 648. E.P. I.* 284
- Vouchsafe, bright moon, and these, thy stars, to shine SHAKSPEARE. *Love's Labour's Lost, Act V. Sc. II.* 205
- ——— bright Cynthia, with her silver car,
Soft stealing from Endymion's bed. . . SMART. *Ode xiv. line 1. E.P. Vol. XVI.* page 22
- Bright-eyed* . . . Behold! the moon is up,—the bright-eyed moon. PROCTOR. *Wks. of Barry Cornwall, II. 55. Falcon*, 353
- Broad* . . . The moon is rising, broad, and round, and bright. BYRON. *Manfred, Act II. Scene III.* line 1
- Bull-faced* . . . ——— lifting to the bull-fac'd moon a look. . . ELTON. *Boyhood, and other Poems*
- Burning* . . . ——— in the East
The broad and burning moon lingeringly rose. . . SHELLEY. *Poetical Works*, p. 195. *Sunset*, line 18
- Callous* . . . ——— the cold, callous moon
Smiles on the horrors ——— . . . MARSHALL. *The Dying Painter, l. 39. C.B.M.* p. 94
- Calm* . . . ——— the light of the calm moon came in. . . T. MOORE. *Lalla Rookh, Prophet of K.* line 1165
- Changeable* . . . I rather think the moon should date the dears;
And why?—because she's changeable and chaste. BYRON. *Don Juan, Canto x. Stanza xi.* line 1
- Changeful* . . . ——— the changeful moon alternate show
Her orb full beaming, and her waning bow. . . PYE. *Poems, II. page 85. Refinement*, line 67
- Changing* . . . Ere changing moons diffuse the silver'd gleam. . . PARNELL. *Gift of Poetry, David, l. 943. E.P. IX.* 388
- Change-perform-* ——— [Heaven's] change-performing orb
ing . . . And brilliant host of ever-living gems, . . . HURDIS. *Favourite Village, Book III.* line 327
- Charmed* . . . The charmed moon hung o'er the trembling stream. BYRON. *Duke of Mantua, Act III. Scene III.* l. 131
- Chaste* . . . ——— the chaste moon shines to all mankind;
But to Endymion is her love confined. . . GRANVILLE. *Lady Hyde, l. 21. B.P. VII.* p. 703
- Cheerful* . . . ——— the lovely light
The cheerful moon east, shining all the night. . . CHAPMAN. *Homer, Hymn to Hermes*, line 266
- Chilling* . . . No baleful meteor gleams, no chilling moon. . . HAYLEY. *Triumphs of Temper, Canto v.* line 506
- Chilly* . . . There, not the sun's bright flames malignant burn,
Nor chilly moons with nipping frosts return. . . ROWE. *Quillet Callipædia, Book I.* line 301
- Circling* . . . ——— oft as circling moons divide the year,
On the red altar bleeds the fatten'd steer. . . FAWKES. *Theocritus Idyllium, xvii.* line 145
- Clear* . . . ——— the clear moon, with Cytherean smile,
Emerging from an eastern cloud ——— . . . HURDIS. *Village Curate*, line 1038
- The moon was cloudless now, and clear,
But pale ——— . . . W. SCOTT. *Rokeby, Canto II.* line 3
- Climbing* . . . ——— the mountain snows
Began to glitter with the climbing moon. . . BYRON. *Manfred, Act III. Scene III.* line 46
- Clouded* . . . ——— a moon, and clouded, too. . . SHAKSPEARE. *Love's Labour's Lost, Act V. Sc. II.* 203
- The clouded moon appears to hide her face. . . MICKLE. *Camoens Lusiad, Book V.* line 459

- Cloudless* . . . ————— a cloudless moon
 Glides in still beauty thro' unnumber'd stars. . . WILSON. *Isle of Palms*, p.296. *My Cottage*, l. 109
- Cloud-shaded* . . . ————— upon the climbing moon, ere yet
 Cloud shaded, she withdraw,—a moment glance. R.MONTGOMERY. *Omnipresence of Deity*, &c. p. 210
- Cloud-wrapt* . . . ————— blind idolatry arose, and men
 Pour'd their orisons to the cloud-wrapt moon. . . H.K. WHITE. *Misc. Vide Remains*, III. p. 118, l. 15
- Cold* Ne I n' olde redè to thy mischefe
 For all the gode undir the coldè mone. . . CHAUCER. *Legend of Hypermnestra*, line 77
- Superstition's vot'ries, at the midnight hour,
 Chaunted their orisons to the cold moon. . . BRUCE. *Lochleven*, line 509. *B P. XI. page 287*
- Conscious* . . . The conscious moon, through ev'ry distant age,
 Has held a lamp to wisdom ————— . . . YOUNG. *Night Thoughts*, Night v. line 178
- Conspicuous* . . . ————— now thy rising hail,
 Glory of night! conspicuous, yet serene. . . WORDSWORTH. *Poems*, Vol. V. 279. *To the Moon*, l. 10
- Constant* . . . Sole arbitress of night, the pale-eyed moon;
 Constant in her inconstancy ————— . . EDWARDS. *Copernican System*, 140, *P.C. III. p. 72*
- Contemplative* Night's shadowy Queen, cold and contemplative. HOME. *Douglas*, Act IV. line 298
- Coy* ————— the coy moon, when in the waviness
 Of whitest clouds she does her beauty dress. . . KEATS. *Poet. Works*, p. 73. *To Brother Geo.* l. 49
- Crescent* . . . The crescent moon, the diadem of night. . . COWPER. *Poems*, Vol. I. p. 262. *Retirement*, l. 82
- Crimson* . . . The crimson moon, uprising from the sea,
 Foretells the harvest near ————— . . THURLOW. *Appendix to Silva*, page 74, line 1
- Curled* ————— the curled moon was up,
 And quietly dwelling in its own blue world. . . HAMILTON. *Garden of Florence*, &c. p. 102. *Devon*, 139
- Curved* . . . ————— the curv'd moon then lingering in the west,
 Paus'd in yon waves her mighty horns to wet. . . SHELLEY. *Prince Athanase*, Part II. *Frag.* II. l. 57
- Dark* ————— the moon was dark and cold. . . J. BAILLIE. *Ethwald*, Act III. Scene III. line 93
- Dark-robed* . . The dark-rob'd moon was roll'd behind her hill. MACPHERSON. *Ossian*, Vol. I. p. 177. *Cathlin of C.*
- Dewy* ————— the merry elves of fairy land,
 After the dewy moon they fly ————— . . BOWLES. *On Shakspeare*, line 32
- Dim* I, like dim Phoebe, in herself obscure,
 Borrow the light I have ————— . . MASSINGER. *Unnatural Combat*, Act III. Sc. iv. l. 9
- Divine* In full orb'd glory, yonder moon divine
 Rolls through the dark blue depths. . . SOUTHEY. *Thalaba*, Vol. I. page 3, Book I. line 5
- Dull* Look how the dull moon labours in her course! SOTHEY. *Tragedies*, p. 142. *Ivan*, Act V. l. 42
- Dusky* ————— the dim horrors of the dusky moon. DENNIS. *Appius and Virginia*, Act II. line 285
- Eclipsed* . . . Who in the world with busy reason pries,
 With what defect labours the eclipsed moon? . . RANDOLPH. *Poems*, Edit. Oxford, 1668, p. 23, l. 13
- Enchanting* . . . ————— nowe rose the moone
 Sweete night's enchanting Queene. . . ANON. *Ladye and Palmer*, l. 130. *E.O.B. Vol. IV.* 152
- Endearing* . . Endearing moon! what mellow charms are thine! ANON. *Albert; or, the Fatalist*, page 59, line 6
- Envious* . . . Arise, fair sun, and kill the envious moon! SHAKSPEARE. *Romeo and Juliet*, Act II. Sc. II. l. 4
- Errant* . . . By the brief courses of the errant moon
 We do adjure thee ————— . . MASON. *Caractacus*, l. 1562. *E.P. Vol. XVIII.* p. 373
- Ethereal* . . . Around the vast, ethereal lamp,
 Unnumber'd lustres shine. . . ANON. *Sir James of Perth*, l. 65. *E.O.B. III.* p. 309
- Evening* . . . No more the rising sun shall gild the morn,
 Nor evening Cynthia fill her silver horn . . POPE. *Messiah*, line 99. *E.P. Vol. XII.* page 150
- Ever-changing* The ever-changing moon had traced
 Twelve times her monthly round. . . WORDSWORTH. *Works*, V. p. 193. *Russian Fugitive*, 1
- Fading* ————— the setting stars to rest invite,
 And fading Cynthia veils her beamy light. . . PITT. *Virgil, Æneid*, Book IV. line 127
- Faint* ————— the faint moon, yet lingering in her wane. C. SMITH. *Elegiac Sonnets*, Vol. I. 39, S. xxxix. 3
- Fair* ————— silent night,
 With this, her solemn bird, and this fair moon. MILTON. *Paradise Lost*, Book IV. line 648
- Fair-haired* . . The ivory-wristed moon divine, prompt fair-hair'd. CHAPMAN. *Homer Hymns*, p. 131. *To the Moon*, l. 24
- Favouring* . . . ————— the favouring moon arose
 To guide them in their flight ————— . . SOUTHEY. *Roderick*, Vol. I. p. 117, Sec. x. line 36

- Feeble* . . . The feeble moone her silver beames retires,
And wrapt her hornes with folding cloudes about. FAIRFAX. *Tasso, Jerusalem, Book XIII. St. ix.*
- Fickle* . . . The fickle moone bedeckt wythe silver rays,
Leadynge a traine of starres ———. CHATTERTON. *Battle of Hastings, II. 5. E.P. XV. 434*
- Fleeting* . . . The fleeting moon no planet is of mine. . . SHAKESPEARE. *Antony and Cleopatra, V. Sc. ii. 281*
- Friendly* . . . ——— through all the dark, benighted sky
No friendly moon or stars appear ———. HUGHES. *Horace, Book II. Ode xvi. l. 16. E.P. X. 29*
- Frost-loving* . . . ——— frost-loving Queen,
At winter's midnight, how intense the grace! . . . HURDIS. *Favourite Village, Book III. line 500*
- Fruitless* . . . In shady cloister live, a barren sister,
Chaunting faint hymns to the cold, fruitless moon. SHAKESPEARE. *Midsum. Night's Dream, Act I. l. 75*
- Full* . . . Who woos a widow with a fair full moon,
Shall surely speed ———. BARRY. *Merry Tricks, Act IV. line 519*
- ——— the east kindles with the full moon's light
An overflow of solemn splendour ———. WORDSWORTH. *Wks. V. p. 268. Voluntaries, v. l. 23*
- Full-cheeked* . . . Now barks the wolf against the full-cheek'd moon. MARSTON. *Antonio and Mellida, Brit. Muse II. 295*
- Full-faced* . . . Full-fac'd, above the valley, stood the moon. TENNYSON. *Poems, I. 175. The Lotos Eaters, St. 1.*
- Full-orbed* . . . ——— now reigns, full orb'd, the moon. MILTON. *Paradise Lost, Book V. line 42*
- ——— the moon, full-orb'd,
Shows her broad visage in the crimson'd east. THOMSON. *The Seasons, Autumn, line 1087*
- Gentle* . . . ^{REFR.} The sun is peopled—
Say, can the gentle moon be unpossessed? . . . WORDSWORTH. *Wks. III. p. 67. Sonnet XVIII. l. 3*
- Geometric* . . . The geometric moon, crescent or orb. . . HEMING. *Themes of Admiration, page 6, line 14*
- Gilded* . . . ——— the climes that bred the day,
And gave the glow to the gilded moon. HOGG. *Pilgrims of the Sun, Part 1. line 134*
- Gleaming* . . . ——— ghostes, that by the gleaming moon
Withdraw the curtain of the murderer's bed. MICKLE. *Sir Martyn, l. 541. E.P. Vol. XVII. p. 546*
- Gliding* . . . Light as the busy clouds, calm as the gliding moon. COLERIDGE. *Sibylline Leaves, page 250, line 8*
- Glimmering* . . . ——— the pale splendours of the glimmering moon. PITT. *Virgil, Æneid, Book II. line 456*
- Glittering* . . . ——— the glittering moon, wheeling her course. POTTER. *Euripides, Hippolytus, line 887*
- Globose* . . . ——— first the sun, a mighty sphere [God] fram'd,
Then form'd the moon globose ———. MILTON. *Paradise Lost, Book VII. line 357*
- Glowing* . . . The glowing moon declin'd towards her rest. . . J. MONTGOMERY. *World before the Flood, 1. line 95*
- Glorious* . . . Alone in heaven, the glorious moon pursues
Her course appointed ———. SOUTHEY. *Roderick, II. p. 109. Sec. XXI. l. 456*
- Golden* . . . ——— the golden moon upsprung. . . SHELLEY. *Revolt of Islam, Canto III. Stanza XXV.*
- Golden-circled* . . . ——— daughter of the sun!
Thou golden-circled light, fair moon! . . . POTTER. *Euripides, Phœnician Virgins, line 198*
- Goodly* . . . ——— now the goodly moon
Was in the full, and at her nighted noon. . . DRAYTON. *Man in the Moon, l. 37, E.P. IV. p. 418*
- Grey* . . . Tell me, moon, thou pale and grey
Pilgrim of heaven's homeless way. . . SHELLEY. *Posthumous Poems, page 218, line 5*
- Growing* . . . Her borrow'd lustre growing Cynthia lends,
And on the main a glittering path extends. . . GAY. *Rural Sports, line 109, E.P. X. page 436*
- Heavenly* . . . His judgment, like the heavenly moon, did show. COWLEY. *On Death of Hervey, l. 99. E.P. VII. 72*
- High* . . . Earth's low globe robb'd the high moon of light COWLEY. *Dauides, Book I. line 299. E.P. VII. p. 143*
- Holy* . . . ——— each night, with gracious smile
Hath watched the holy moon. . . WILSON. *Isle of Palms, Canto III. line 421*
- Horned* . . . And horned Dyane then but one degree
In the Crabbe had entered ———. HAWES. *Pastime of Pleasure, Cop. 1. line 3*
- ——— the horned moon hung low, and pour'd
A sea of lustre on the horizon's verge. . . SHELLEY. *Works, page 46. Alastor, line 609*
- Humid* . . . The humid moon, in all her varied moulds,
The gilded crescent, and the full set orb. . . HOGG. *Dramatic Tales, Vol. II. page 96, line 5*
- Humorous* . . . ——— Phœbus raised above the earth gives sight,
And th' humorous moon takes lustre from his light CHAPMAN. *Homer, Epigrams, &c. Upon Midas*
- Icy* . . . Distil thy cold dews, oh, thou icy moon! . . . J. FLETCHER. *Wife for a Month, Act IV. Sc. 1. l. 598*
- Impartial* . . . ——— the moon sheds her impartial beam
On rich and poor with just the same delight. . . BYRON. *v. British Minstrelsy, page 173, line 25*

- Inconstant* . . O swear not by the moon,—th' inconstant moon.
That monthly changes in her circled orb. . . SHAKESPEARE. *Romeo and Juliet*, Act II. Sc. II. 112
- Irradiant* . . ——— the constant moon
Oft thro' the fleecy cloud irradiant bends . . . BOYSE. *To Marcella*, l. 41. *E.P. Vol. XIV.* p. 581
- Ivory-wristed* . Hail! queen and goddess! th' ivory-wristed moon. CHAPMAN. *Homer, Hymns. To the Moon*, line 23
- Kind* . . . Kind moon! thou giv'st a friendly light. . . ANON. *Colma*, line 41. *E.O.B. Vol. II.* page 199
- Laboring* . . ——— dance with Lapland witches,
While the lab'ring moon eclipses at their charms. MILTON. *Paradise Lost*, Book II. line 665
.. . . ——— fabled hags, at midnight's solemn noon,
With magic spells enchant the laboring moon. . . PATTISON. *The College Life*, l. 41. *B.P. VIII.* p. 555
- Lambent* . . . The warm and lucent matter of the sun,
The chaste lustre of the lambent moon. . . HEMING. *Themes of Admiration*, page 40, line 13
- Lean-horned* . . Not many full-faced moons shall wane
Lean-horned, before I come again. . . HERRICK. *Hesperides*, Vol. I. page 246, line 22
- Lingering* . . ——— many a lingering moon
Had hung upon her zenith ——— . . . MASON. *The English Garden*, Book IV. line 606
- Lone* . . . Yonder lone and lovely moon
Gleams on the clouds gone by. . . J. MONTGOMERY. *Greenland*, &c. p. 198, line 9
- Lonely* . . . The lonely moon is lingering thoughtfully
Over the bosom of the sleeping sea. . . JOHN HAMILTON. *Garden of Flor. &c.* p. 137, l. 20
- Lovely* . . . Lovely Luna pours her argent light. . . PYE. *Pindar Olympic*, Ode x. line 99
.. . . Thou wast the charm of women, lovely moon! . . . KEATS. *Endymion*, Book III. line 171
- Love-sick* . . . Oft in her night-gown came the love-sick moon
To Latmos' sacred hill ——— . . . SHIRLEY. *Poem*, l. 184. *Dyce's Edit. Vol. I.* p. 469
- Lover-loving* . On the gay dance shone night's lover-loving Queen BYRON. *Childe Harold*, Canto I. Stanza LXXXI.
- Lucid* . . . Beneath the sparkling stars and lucid moon,
The slow bell counting the departed hour. . . DARWIN. *Origin of Society*, Canto II. line 186
- Luminous* . . ——— his broad shield, luminous as the moon. COWPER. *Homer, Iliad*, Book XIX. line 454
- Lustrous* . . ——— her angel face is lustrous and beloved,
Even as the moon in heaven ——— . . . TUPPER. *Proverbial Philos. 2nd Series*, page 70
- Maiden* . . . Her eyes were like the dove's-like Hebe's, or
The maiden moon ——— . . . PROCTOR. *Marcian Colon*. page 182. *Julia*, line 19
- Maid-like* . . ——— fair, maid-like moons. . . P.J. BAILEY. *Festus*, p. 26, Sc. *Water and Wood*, 97
- Majestic* . . All hail! majestic Queen of Night. . . LLOYD. *To the Moon*, line 1. *E.P. XV.* page 149
- Many-form'd* . . ——— of night, the many-formed Queene,
Decreas'd, shall grow, and, grown again, decrease. SIDNEY. *Psalms of David*, Psalm LXXII. line 23
- Meek* . . . [The poet] gave meek Cynthia her Endymion. KEATS. *Works*, p. 57. "I stood tiptoe," line 204
- Meek-eyed* . . ——— meek-eyed Cynthia near,
Illumes with streamy ray. . . OGILVIE. *Poems*, Vol. I. p. 88. *Ode to Shaksp.* l. 103
- Melancholy* . . ——— all seem smilingly, serenely dull,
And melancholy as the moon at full. . . P. J. BAILEY. *Festus*, Second Edit. page 184, l. 31
.. . . ——— the moon, eve's melancholy Queen,
Rob'd in the buried sun's remember'd light. . . JOHN GRAHAME. *Geoffrey Rudel*, C. I. St. XXXVI.
- Mellow-beaming* . Autumn rules the sunny day;
Hers the mellow-beaming moon. . . RICHARDS. *Odes*, Vol. II. p. 33. *To Autumn*, l. 10
- Menstruous* . . ——— he to the husbandmen reveal'd
What Phœbus, or the menstruous moon divines. CRANWELL. *Vida*, *The Christiad*, Book II. l. 729
- Midnight* . . ——— the pale radiance of the midnight moon. POPE. *Homer, Odyssey*, Book IV. line 56
- Mighty* . . . Behold the mighty moon,—this way
She looks ——— . . . WORDSWORTH. *Works*, Vol. II. p. 105. *Gypsies*, l. 19
- Mild* . . . Chaste as the snow-drop,—mild as the moon. . . HOGG. *Dramatic Tales*, Vol. II. page 196, line 10
- Misty* . . . ——— false philosophy
Spread like a halo round a misty moon. . . WORDSWORTH. *The Excursion*, Book II. line 262
- Modest* . . . Being mov'd, he will not spare to gird the gods,
Bemock the modest moon ——— . . . SHAKESPEARE. *Coriolanus*, Act I. Scene 1. line 254
.. . . [Nightingale] shy warbler to the modest moon. DALLAS. *Poems*, &c. p. 104. *Song III.* line 7
- Moist* . . . ——— the moist star,
Upon whose influence Neptune's empire stands. SHAKESPEARE. *Hamlet*, Act I. Scene 1. line 132
.. . . ——— from the moist moon rains
The inmost shower of its white fire ——— . . . SHELLEY. *Poet. Wks.* p. 266. *To Maria G——* l. 69

- Month-dividing* — full orb'd, the month-dividing moon
Takes her bright station — . . . POTTER. *Euripides*, Vol. I. p. 101. *Ion*, line 1189
- Monthly* . . How rises and how sets the monthly moon ! . . . ANON. *Propertius*, Book III. *Elegy* iv.
- Monthly-horned* The monthly-horned Queen, jealous [p. 379
That the stars had seen her rising. . . . MENNIS & SMITH. *Oberon*, &c. l. 1. *E.S. E.P. III.*
- Mournful* . . ————— the wailing owl
Screams solitary to the mournful moon. . . . MALLET. *The Excursion*, l. 270. *E.P. Vol. XIV.* p. 19
- Moving* . . The moving moon went up the sky,
And nowhere did abide. . . . COLERIDGE. *Sibylline Leaves*, page 19, line 11
- Mutable* . . More mutable than Proteus, or the moone. . . . SYLVESTER. *Miracle of Peace*, Sonnet XXIV. l. 2
.. . . — suns, and mutable moons, their courses roll'd
Till the grey world wax old ————— . . . SOTHEY. *Italy*, &c. page 151. *Pæstum*, line 63
- Neighbouring* Night would invade, but therethe neighb'ring moon
Her aid timely interposes ————— . . . MILTON. *Paradise Lost*, Book III. line 726
- Never-constant* Our appetites have oft their wane and full; [change
The never-constant moon not so soon inclin'd to J. BEAUMONT. *State of Man*, l. 9. *E.P. Vol. VI.* p. 26
- New* . . . Take time to pause; and by the next new moon
Either prepare to die, or else to wed. . . . SHAKSPEARE. *Midsum. Night's Dream*, Act I. l. 85
.. . . I saw the new moon late yestreen,
Wi' the auld moon in her arm. . . . ANON. *Sir P. Spens*, l. 49. *M.S.B. Vol. I.* page 9
- Niggard* . . ————— sad earth the niggard moon bereaves
Of her delightful dew-drops ————— . . . WIFFEN. *Tasso*, *Jerusalem*, Canto XII. Stanza LVII.
- Nightly* . . On her last thorn the nightly moon has shone. . . . WORDSWORTH. *Works*, Vol. V. p. 168. *Son.* XXI. 4
- Nimble* . . ————— the nimble moon
Does drive her chariot faster than the sun. . . . CREECH. *Lucretius*, *Nature of Things*, V. line 659
- Night-wandering* ————— night-wand'ring, pale, and wat'ry star. . . . MARLOWE. *Hero and Leander*, *Sestiad* 1. line 107
- Nocturnal* . Cynthia's self, nocturnal sovereign ——— . . . NICHOLS. *Midnight Soliloquy*, l. 6. *N.C. VII.* 327
- Old* . . . Oh ! methinks how slow this old moon wanes. . . . SHAKSPEARE. *Midsum. Night's Dream*, Act I. l. 4
- Orbed* . . . When rolled the bright and orb'd moon
Thro' the sultry skies ————— . . . PROCTOR. *Works*, B.C.I. p. 174. *Haunted Stream*, l. 60
- Pale* . . . ————— by this pale Queen of Night I swear. . . . SHAKSP. *Two Gent. of Verona*, Act IV. Sc. 11. l. 98
.. . . — the pale moon scarce glimmers to the eye. . . . PITT. *Virgil*, *Aeneid*, Book VI. line 627
- Pale-eyed* . The pale-eyed moon curtains her head in clouds. . . . MASON. *Caractacus*, l. 756. *E.P. XVIII.* p. 365
- Pale-faced* . ————— the pale-faced empress of the night
Nine times had fill'd her orb with borrow'd light. . . . DRYDEN. *Ovid*, *Epist.* XI. l. 51. *E.P. IX.* p. 127
- Pallid* . . . ————— the pallid moon is waning. . . . SHELLEY. *Poet. Works*, p. 320. *Fragment* XIII.
- Paly* . . . Medea's baleful incantations draw
Down from her orb the paly Queen of Night. . . . GLOVER. *On Sir I. Newton*, l. 83. *E.P. XVII.* p. 14
- Peaceful* . . — o'er yon wave ascends the peaceful moon. . . . CARTER. *To ———* line 12. *D.C. Vol. VIII.* p. 151
- Peerless* . . — throned on high, the peerless Queen of Night
Cheers distant worlds with showers of grateful light . . . KENNEDY. *Fitful Fancies*, page 42, line 2
.. . . The moon unveil'd her peerless light,
And o'er the dark her silver mantle throws. . . . MILTON. *Paradise Lost*, Book IV. line 608
- Pendant* . . ————— the shepherd, in his watch,
Gazed on the starry vault and pendant moon. . . . BROWN. *Fragment of Rhap.* l. 14. *B.P. X.* p. 837
.. . . — the pendant moon, with lustre pale,
O'er heaven's blue arch unfurls her milky veil. . . . DARWIN. *Botanic Garden*, Part II. Canto II. l. 13
- Pensive* . . ————— the pensive moon
Greets, like a mother, her starry band. . . . KENNEDY. *Fitful Fancies*, page 92, line 3
- Phasy* . . . — gentle moon, how did I blame thee
That thy phasy lamp so tardily increased. . . . HURDIS. *Poems*, II. Edit. 1808, p. 193. *Bouquet*, XIII.
- Placid* . . . The placid moon, beneath whose pensive beam
We all have lov'd to wander. . . . R. MONTGOMERY. *Omnipresence of Deity*, Part III. 207
- Powerful* . . ————— what time the powerful moone
Makes the poore bankside creature wet its shoone. . . . JONSON. *Epigrams*, cxxxiv. l. 29. *E.P. V.* p. 514
- Pressing* . . — tides when heav'd by pressing moons o'erflow. . . . TICKELL. *On Prospect of Peace*, 418. *E.P. XI.* p. 105
- Pure* . . . ————— in open day, or by the pale
Pure planet of the night, I would begone. . . . WIFFEN. *Tasso*, *Jerusalem*, Canto VI. St. LXXXIII.

- Quiet . . . It seemed as if the quiet moon
 Poured quietness ————— . SOUTHEY. *Thalaba*, Book IX. line 597
- Radiant . . Day has his car, her golden stars the night,
 And the round, silver moon more radiant. . WIFFEN. *Tasso*, *Jerusalem*, Canto XVIII. St. XIII.
- Ragged . . ——— reach with optic tubes the ragged moon. DAVENANT. *Gondibert*, Bk. III. Canto III. St. LV.
- Rainy . . . The colour of the rainy moone. . GOWER. *Confessio Amantis*, l. 692. E.P. II. p. 22
- Rayless . . . ——— [the moon] her rayless orb
 The sunbeam intercepted ————— . HURDIS. *Poems*, III. p. 26. *Tears of Affection*, l. 498
- Red . . . On the blasted field,
 Demons dance to the red moon's light. . T. MOORE. *Works of Little*, p. 83. *The Shield*, l. 22
- Refulgent . Thy glories, too, refulgent moon, he sung. . BROWN. *The Cure of Saul*, l. 51. B.P. X. p. 882
- Resplendent . They beheld the moon's resplendent globe,
 And starry pole ————— . MILTON. *Paradise Lost*, Book IV. line 723
- Revolving . . ——— the short year of each revolving moon. . DRYDEN. *Virgil*, *Georgics*, Book I. line 572
- Rising . . . ——— rising Cynthia sheds her silver dew. . DRYDEN. *Virgil*, *Georgics*, Book III. line 520
- Rolling . . . ——— yonder cloud doth pass in her career
 The rolling moon ————— . SOUTHEY. *Roderick*, Vol. II. page 109, line 3
- Rotund . . . ——— aloft, the moon, no more rotund,
 Shines gibbous ————— . HURDIS. *The Favourite Village*, Book II. line 159
- Round . . . —the never-wearied sunne, the moon exactly round. CHAPMAN. *Homer*, *Iliads*, Book XVIII. line 437
- The cold, round moon, shines deeply ——— . BYRON. *Siege of Corinth*, Stanza XI. line 2
- Sacred . . . The sacred Queen of Night
 Who pours a lovely, gentle light. . THOMSON. *To Seraphina*, l. 7. E.P. Vol. XII. p. 506
- Serene . . . The sun effulgent, and the moon serene,
 Stopt by thy will, their heavenly course refrain. PARNELL. *Habakkuk*, l. 138. E.P. IX. page 400
- Shadowy . . The shadowy moon comes forth, and train of stars.
 Making so beautiful the brow of night. . BOWLES. *Missionary*, p. 23. Canto I. line 251
- Sheen . . . A nightengale upon a cedre grene,
 Full loud ysong ayen the moné shene. . CHAUCER. *Troilus and Cresseide*, Book II. line 871
- Shining . . Bright moon, that high in heaven art shining,
 All smiles ————— . T. MOORE. *Works*, page 316. "Bright Moon," l. 1
- Shrouded . . She sat to gaze upon the shrouded moon. . R. MONTGOMERY. *O. of D.* 168. *Death of Corinne*, 11
- Sickly . . . ——— thou bear'st a borrowed beam,
 The sickly sister of the gaudy sun. . HEADLEY. *Poems*, Edit. 1782, p. 17. *To Cynthia*, l. 7
- Silent . . . The sun to me is dark,
 And silent as the moon. . MILTON. *Samson Agonistes*, line 87
- ——— wakeful dogs bark at the silent moon. . LEE. *Theodosius*, Act V. Scene II. line 5
- Silver . . . The silver moon did bend her horned bow. . P. FLETCHER. *Purple Island*, C. IX. l. 75. E.P. VI. 118
- Silver-mantled . The silver mantled empress of the night. . WOODLEY. *Poems*, p. 2. *The Churchyard*, line 16
- Silver-shining . ——— were Tarquin night,
 The silver-shining moon he would disdain. . SHAKSPEARE. *Rape of Lucrece*, l. 786. E.P. V. 34
- Silver-tressed . ——— the silver-tressed moon dispels
 The frowning horrors from the brow of night. . GLOVER. *On Sir I. Newton*, 63. E.P. XVII. p. 13
- Silvery . . . The moon was now, from heaven's steep
 Bending, to dip her silvery urn. . T. MOORE. *Works*, p. 269. *Evenings in Greece*, l. 542
- Slope . . . ——— the slope moon her wasted horn
 Stoops ————— . MITFORD. *Sacred Specimens*, XIX. Proem, l. 211
- Slow . . . The long day wanes, the slow moon climbs. . TENNYSON. *Poems*, Vol. II. page 90. *Ulysses*, l. 55
- Smiling . . See, smiling Cynthia now begins to rise. . CAREY. *Poems*, Edit. 1729, page 86, line 1
- Sober . . . ——— elfin fays delight
 To hail the sober Queen of Night. . LLOYD. *To the Moon*, line 94. E.P. XV. page 150
- ——— dance, and make the sober moon
 Witness of joys that shun the sight of noon. . COWPER. *Progress of Error*, l. 173. E.P. XVIII. 612
- Soft . . . ——— by the soft moon's silver beam
 Wander near the hallow'd stream. . RICHARDS. *Odes*, Vol. II. p. 45. *The Fair Pilgrim*, 77
- Soft-eyed . . I to day's soft-eyed sister pay my court. . YOUNG. *Night Thoughts*, N. III. line 26
- Solemn . . Through each rough chink the solemn orb of night
 Pours momentary gleams of trembling light. . MASON. *Elfrida*, line 79. E.P. Vol. XVIII. p. 343

- Solitary* . . . ——— the bright and solitary moon,
Who never gazes but to beautify ——— . WORDSWORTH. *Works*, IV. p. 142. *Effusion*, XIX. 11
- Sphered* . . . As sunset to the sphered moon,
Thou, beloved, art to me. SHELLEY. *Poet. Works*, p. 226. *To Mary*—— l. 12
- Splendid* . . . The great, the glorious sun, transcending bright!
And the fair, splendid moon ——— . COOKE. *Hesiod, Theogony*, l. 582. *E.P.* XX. p. 167
- Spotted* . . . ——— the moon, full-orb'd,
Turn'd to the sun direct her spotted disk. THOMSON. *The Seasons, Autumn*, line 1089
- Star-dogged* . . . ——— the star-dogg'd moon. COLERIDGE. *The Ancient Mariner*, Part III. l. 74
- Star-train'd* . . I love the modest mein
Of gentle evening, and her star-train'd Queen. LANGHORNE. *Fables of Flora*, II. 47. *E.P.* XVI. p. 444
- Stately* . . . ——— see yon orb dress'd out in all her beams,
The stately Queen of Heaven ——— . BEDDOES. *The Bride's Tragedy, Act I. Sc. 1. l. 92*
- Still* ——— the still moon
Was mounted softly to her noon. COWLEY. *Plagues of Egypt*, 267. *E.P.* VII. p. 138
- Sweet* . . . Sweet moon, I thank thee for thy sunny beams!
.. . . . ——— the sweet moon, that is a bathing ever
In the blue, untroubled waters of the sky. HAMILTON. *Garden of Florence*, &c. p. 96. *Devon*, l. 29
- Sweetly-shining* ——— radiant glories of the skies,
Sweetly shining Queen of Night. FRANCIS. *Horace, Secular Poem*, line 99
- Swift* ——— the swift moons their bright decays repair. WHALEY. *Imitation of Horace, Bk. IV. Ode VII.* l. 13
- Tawny* . . . [Themoon] tawny, and slow bright'ning, assubsides
The ray of mellow evening in the west ——— . HURDIS. *Poems, Edit. 1808, Vol. II.* 187. *Bouquet*, ix
- Tenebrous* . . ——— the mone, of herself tenebrous,
Made lyghte wyth the beames gaye of the sunne. HAWES. *Pastime of Pleasure, Cap. xxxv.* line 11
- Terrene* . . . Alack! our terrene moon is now eclipsed. SHAKESPEARE. *Antony & Cleopatra, A. III. Sc. xi.* 181
- Terrestrial* . . ——— what if that light
To the terrestrial moon be as a star? MILTON. *Paradise Lost, Book VIII.* line 142
- Thin* And the thin, white moon lay withering. SHELLEY. *Poetical Works*, p. 298. *The Boat*, l. 8
- Thoughtful* . The thoughtful moon awaits her turn. MILNER. *Shadows*, vi. line 9
- Thrice-crowned* ——— thou thrice-crown'd Queen of Night, survey
With thy chaste eye thy huntress' name. SHAKSP. *As You Like It, Act III. Scene II.* line 2
- Timid* ——— the timid moon
Her faint ray flung upon the shadowy earth. PRATT. *Poems*, p. 131. *Tears of Genius*, line 147
- Timorous* . . The tim'rous moon withholds her conscious light. DARWIN. *Botanic Garden, Part II. Canto III.* l. 12
- Toiling* . . . See! the toiling moon is in a fane of clouds! R. MONTGOMERY. *O. of D.* 207. *London by Midnight*, 51
- Tranquil* . . . ——— the tranquil moon
Glides slowly o'er the spangled brow of heaven. HERBERT. *Miscellaneous Poetry*, page 65, line 11
- Trembling* . . ——— the sailor soothes
Beneath the trembling moon the midnight wave. THOMSON. *Britannia*, l. 140. *E.P.* Vol. XII. p. 468
- Twi-horned* . . ——— they are like to the twi-horned moone. UNKNOWN. *Timon, A. II. Sc. iv.* *Shaksp. Soc.* p. 34
- Uncertain* . . ——— all the wand'rings of th' uncertain moon. GLOVER. *On Sir I. Newton*, l. 91. *E.P.* XVII. p. 14
- Unconstant* . . ——— allow them place, beneath this lower sphere
Of the unconstant moon ——— . DRAYTON. *Poly-olbion, Song v.* line 182
- Unequal* . . . Nor equal light th' unequal moon adorns;
Or in her waxing or her waning horns. GARTH. *Ovid, Metamorphoses, Book XV.* 292
- Ungrateful* . Tho' envy like the ungrateful moon do strive
To hide that sun ——— . CHAMBERLAINE. *Pharonnida, Book V. C. iv.* l. 317
- Unrivall'd* . . ——— the moon walk forth
In brightness, heaven's unrivall'd Queen. MANT. *British Months*, page 224. *June*, line 653
- Unwearied* . . ——— the constant moon
Unwearied does her circling journey run. BOYSE. *To Marcella*, l. 40. *E.P.* XIV. page 581
- Vaporish* . . . ——— chase the halo from the vaporish moon. HAYLEY. *Triumphs of Temper, Canto i.* line 292
- Vapory* ——— conflagration mounting to the poles
Might dry the vapoury moon ——— . HOOLE. *Ariosto, Orlando, Book XIV.* 985
- Various* . . . Wild as the lightning, various as the moon,
Roves my Pindaric song. WATTS. *Happy Rivals, E.P. Vol. XIII.* p. 41
- Vestal* I saw the vestal planet weep
Her tears of light ——— T. MOORE. *Epistles, &c. Dream of Antiquity*, line 7

- Virgin* . . . ——— their divinities wee show, comparing
 Their modest thoughts to the colde, virgine moone. BARNES. *Sonnet XXIII. l. 10. Heliconia, Part 1x.*
Visiting . . . ——— there is nothing left remarkable
 Beneath the visiting moon ——— . SHAKSP. *Antony and Cleopatra, A.IV. Sc. XIII. l. 78*
Wading . . . The wading moon, with storm-presaging gleam,
 Now gave, and now withheld her doubtful beam. W. SCOTT. *Fragment, l. 143. Bridal of Trier. p. 230*
Wakeful . . . ——— the wakeful moon
 Drives her milk-white heifers on ——— . MERRICK. *Dionysius, Hymn. To the Muse, l. 41*
Wan . . . ——— the wan moon's yellow horn
 Gleams on the western deep ——— . BEATTIE. *Retirement, l. 15. E.P. XVIII. p. 543*
Wandering . . . ——— I walk unseen
 To behold the wandering moon. . . MILTON. *Poems, XIV. Il Penseroso, line 67*
 ——— the wandering moon
 In plenitude of brightness shone. . . G. WEST. *Pindar, Olympic Ode III. line 37*
Waning . . . So sicken waning moons, too near the sun,
 And blunt their crescents on the edge of day. . DRYDEN. *Annus Mirabilis, Stanza cxxv.*
Watery . . . ——— the chaste beams of the wat'ry moon. SHAKSP. *Midsum. Night's Dream, Act II. Sc. II. l. 35*
 ——— the wat'ry moon,
 Being three days' old, enforce'd the flood to swell. MARLOWE. *Lucan, Pharsalia, Book I. line 219*
Waxing . . . Farewell, ye waxing and ye waning moons ! . WATTS. *To Sarissa, l. 16. E.P. Vol. XIII. p. 51*
Weary . . . ——— the weary moon was in the wane. . SHELLEY. *Witch of Atlas, Stanza XLVII. line 1*
Welcome . . . ——— the welcome moon .
 Whose cheering ray has often been my friend. . ANON. *Fowling, p. 67. Book II. line 424.*
White . . . Some to waxin and waning some .
 As dothe the faire and whitē mone. . CHAUCER. *House of Fame, Book III. line 1026*
 Day glimmer'd in the east, and the white moon
 Hung like a vapour in the cloudless sky. . ROGERS. *Italy, I. Lake of Geneva, line 1*
Whitened . . Now to mid heaven the whiten'd moon inclines. SAVAGE. *The Wanderer, C. III. l. 77. E.P. XI. p. 303*
Whitening . . ——— in the cold blue sky the whitening moon
 Hangs like a fleece ——— . POLWHELE. *Poems, Vol. III. p. 270. Sonnet, l. 1*
 Her face was pale, yet fair to see,
 As whitening moon at morn. . SAYERS. *Poems, page 178. Sir Egwin, line 36*
Wide-winged Muses who know, and rule all minstrelsy
 Sing the wide-wing'd moon ——— . SHELLEY. *Homer, Hymn to the Moon, line 3*
Winking . . Despair with curses eyed the winking moon. . OGILVIE. *Poems, Vol. II. p. 221. Solitude, line 91*
Yellow . . . The sun set, and up rose the yellow moon. . BYRON. *Don Juan, Canto I. Stanza cxii.*
Yellow-tinctured ——— o'er the hill the yellow-tinctured moon
 Rose through the twilight ——— . GISBORNE. *Walks in a Forest, page 44, line 5*
Young . . . Now is the monē yong, and of light dulle. . CHAUCER. *Remedie of Love, l. 223. E.P. I. p. 541*
 How fickle still the youthful breast !
 More fond of change than the young moon. T. MOORE. *Wks. p. 270. Evenings in Greece, l. 660*

NIGHTINGALE.

- Abashed* . . . ——— the newe abashed nightengale,
 That stinteth first, when she beginnith sing. . CHAUCER. *Troilus & Cresseide, Book III. line 118*
Amorous . . ——— the amorous bird of night sung spousal. . MILTON. *Paradise Lost, Book VIII. line 518*
Attic . . . ——— the attic bird
 Trills her thick warbled, notes the summer long. MILTON. *Paradise Regained, Book IV. line 245*
Azure-crested ——— at spring's first entrance her sweet song
 The azure-crested nightingale renews. . COWPER. *Homer, Odyssey, Book XIX. line 647*
Bewailing . . ——— bewailing nightingales did borrow
 [? p. 648
 Plaints of my plaint, and sorrows of my sorrow. DRUMMOND. *Sonnet, Part I. XIII. l. 235, E.P. Vol.*
Chanting . . The lusty, chaunting nightingale. . SKELTON. *Boke of P. Sparrow, l. 420, E.P. II. 293*
Chaste . . . ——— the chaste poet of the vernal woods,
 That shuns rude folly's din ——— . GRAINGER. *Sugar Cane, III. l. 556, E.P. Vol. XI. V. 503*

- Cheerful* . . . ——— the nightingale,
Whose cheerful voice doth comfort saddest wight. GASCOIGNE. *The Steele Glass*, l. 3, E.P. II. p. 550
- Complaining* . . . I sit alone, and to the nightingale's
Complaining notes tune my distress. . . SHAKESPEARE. *Two Gent. of Verona*, A. V. Sc. IV. l. 5
- Dappled* . . . ——— the hawk marauder fell,
Bore off the dappled Philomel. . . ANON. *See Blackwood's Mag. Jan.* 1838, p. 88
- Darkling* . . . ——— the wakeful bird
Sings darkling, in shadiest covert hid. . . MILTON. *Paradise Lost*, Book III. line 39
- Darling* . . . Bring from the rushes forth the darling bird,
The nightingale ——— . . . CAREY. *Aristophanes, Birds*, Act I. Sc. v. l. 257
- Daulian* . . . ——— the Daulian minstrell sweetly sings,
With warbling notes, her Tyrrean sufferings. . . HERRICK. *Hesperides*, Vol. II. page 35, line 9
- Dear* . . . ——— welcome, dear nightingale ! ——— . . . ANON. *Lays of the Minnesingers*, page 317, line 4
- Delicious* . . . ——— the delicious nightingale. . . POOLE. *English Parnassus*, page 142
- Delightful* . . . ——— fever'd brains, oppress'd with grief,
Were lull'd by thee, delightful nightingale. . . SHELLEY. *Prince Athanase*, Part II. Frag. II. l. 41
- Doleful* . . . Doleful and sweet as waking nightingales,
When they repeat in groves their tragic tales. . . LEE. *Gloriana*, Act V. Scene I. line 248
- Dusky-brown* . . . The sweetest nightingale is dusky-brown,
While golden-feather'd birds no music own. . . TRENCH. *Sabbath and other Poems*, p. 114, l. 7
- Early* . . . How tremulously slow is heard to float
The early nightingale's prelusive note. . . C. SMITH. *Elegiac Sonnets*, Vol. I. p. 55, S. 55, l. 4
- Elegiac* . . . The elegiac lays that move
When Philomel laments her love. . . DIBDIN. *Comic Tales*, page 22, Orn. Review, l. 91
- Enamoured* . . . ——— that enamour'd nightingale,
He ever tells the same soft tale. . . SHELLEY. *Calderon*, Scene III. line 48
- Evening* . . . And sung as sweet as evening Philomel. . . POPE. *Chaucer's Wife of Bath*, line 212
- Fabled* . . . ——— words of mine—and songs must fail
Even from my fabled nightingale. . . BYRON. *Bride of Abydos*, Canto I. Stanza II. l. 10
- Fair* . . . In that sweet month fair Philomel sings love. . . SMART. *Hop Garden*, l. line 314, E.P. XVI. p. 38
- Fond* . . . Ask the fond nightingale when his sweet flow'r
Loves most to hear his song ——— . . . T. MOORE. *Works*, 303, *Wake up sweet Melody*, l. 11
- Forlorn* . . . The nightingale alone, as all forlorn,
Lean'd her breast up-till a thorn. . . SHAKESPEARE. *Passionate Pilgrim*, XVIII. l. 9, E.P. [V. p. 65]
- Gentle* . . . Forthe she yflew, the gentill nightingale. . . CHAUCER. *Cuckow and Nightengale*, line 251
- ..* . . . The gentle bird who sings of pity best. . . C. SMITH. *Elegiac Sonnets*, Vol. I. p. 7, S. VII. l. 12
- Grieffull* . . . I regard the pretie greefull bard
With tearfull, yet delightfull notes complaine. . . LODGE. *Misc. Poems, Heliconia*, Part III. p. 73
- Gurgling* . . . ——— that sweet bird whose gurgling throat
Warbles the thick melodious note. . . LLOYD. *To the Moon*, line 95, E.P. Vol. XV. p. 150
- Hallow'd* . . . I have felt the warbled word from beauty's mouth
Sweet as music's hallow'd bird. . . T. MOORE. *Epistles, &c.* Vol. II. 64, *To Miss S.B.* l. 19
- Hapless* . . . ——— upon the leaveless bow,
The hapless bird lament her love's depart. . . LODGE. *Misc. Poems, Heliconia*, Part III. p. 73
- ..* . . . ——— hapless Philomel, when all alone,
On bared bough, she wails her widow'd plight. . . DODD. *Poems*, page 64, *An Elegy*, line 23
- Happy* . . . ——— the singing of that happy nightingale
Was interfused upon the silentness. . . SHELLEY. *Works*, p. 206, *Woodman, &c.* line 11
- Harmless* . . . Nightingales, harmless syrens of the air,
And muses of the place ——— . . . COWLEY. *On Praise of Poetry*, l. 31, E.P. VII. p. 63
- Harmonious* . . . ——— harmonious nightingale ——— . . . POOLE. *English Parnassus*, page 142
- Heavenly* . . . Nor mute was heavenly Philomel. . . WIFFEN. *Tasso, Jerusalem*, Canto x. St. LXIII.
- Hundred-throated* . . . As 't were a hundred-throated nightingale, as
The strong tempestuous treble throb'd & palpitated. . . TENNYSON. *Poems*, Vol. II. p. 214, *Vision of Sin*, l. 28
- Immortal* . . . Thou wast not born for death, immortal bird ! . . . KEATS. *Works*, p. 62, *Ode to a Nightingale*, St. VII.
- Inchanting* . . . Inchanting syrens of the aire ——— . . . POOLE. *English Parnassus*, page 424
- Invisible* . . . To steal upon the nightingale unseen,
Whene'er she sings invisible, as wont. . . HURDIS. *Favourite Village*, Book IV. line 809

- Lamenting* . . . By this, lamenting Philomel had ended
The well-tun'd warble of her nightly sorrow. . . SHAKESPEARE. *Rape of Lucrece*, l. 1079, E.P.V. p. 36
- Lesbian* . . . Sweet as the Lesbian nightingales ——— . . . BROMLEY. *See Schultes' Flowers of Fancy*, "Sweet"
- Light-wing'd* . . . ——— thou light-wing'd dryad of the trees
Sings of summer in full-throated ease. . . KEATS. *Works*, p. 61, *Ode to a Nightingale*, l. 7
- Little* And on the small grene twistis sat
The lyttil suete nyghtingale ——— . . . JAMES I. *The King's Quair*, Canto II. Stanza XIV.
- Lone* Lone Philomela tun'd the silent grove;
With pensive pleasure listen'd wakeful love. . . SAVAGE. *The Wanderer*, Canto v. line 643
- Lonely* The lonely bird amid the thickening woods
Trills to the silent moon her melancholy lay. . . SOTHEY. *Wieland*, Oberon, Canto VIII. Sl. LI.
- Lonesome* ——— in the bosom of the vale,
Where haunts the lonesome nightingale. . . T. WARTON. *Retirement*, l. 28, S.S.L.P. Vol. II. p. 69
- Lorn* List the lorn nightingale's impressive lay,
That soothes the evening of retiring May. . . MERRY. *Pains of Memory*, line 491
- ——— swelling, slow, comes wafted on the wind
Lorn Progne's note from distant copse ——— . . . KIRKEWHITE. *Remains*, II. 19, Clifton Grove, l. 230
- Loved* Nor thou, lov'd Philomel, thy strain
Wake to the listening woods ——— . . . MITFORD. *Sacred Specimens*, Proem, line 682
- Love-learned* . . . ——— love-learned Philomel out-trilled her lay. . . THOMPSON. *Epithalamium*, line 42, E.P. XV. p. 11
- Lovelorn* ——— the lovelorn nightingale
Nightly to thee her sad song mourneth well. . . MILTON. *Comus*, a Mask, line 234
- Lovesick* ——— lovesick Philomel, whose luscious lays
Soothe lone night-wanderers ——— . . . WARTON. *The Enthusiast*, l. 40, E.P. XVIII. p. 160
- Lovely* Wild her tuneful notes at morning
Sung the lovely nightingale. ANON. *Lays of the Minnesingers*, p. 133, line 10
- Loud* ——— the sunbeams Cancer fill,
And the loud nightingale is still. BOWRING. *Specimen of Polish Poets*, page 56
- Loud-complain-*
ing Hark! from yon bush-entangled vale,
The loud-complaining nightingale. GIBBONS. *Juvenilia*, p. 274, *Summer's Eve*, line 22
- Lowly* ——— the lowly nightingale,
A thorn her pillow, trills her doleful tale. . . THOMPSON. *Hymn to May*, l. 187, E.P. XV. p. 34
- Lulling* ——— nightingales their lulling song
For me have breath'd the whole night long. . . ANON. *Lays of the Minnesingers*, page 224, line 9
- Lusty* To matins went the lusty nightengale,
Within a temple, shapin hauthorn-wise. . . CHAUCER. *Court of Love*, l. 1353, E.P. Vol. I. p. 377
- Lute-tongued* . . . ——— lute-tongued nightingale ——— . . . ANON. *See Weekly Visitor*, July, 1835
- Melancholy* . . . Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy. MILTON. *Poems*, Vol. IV. p. 68, *Il Penseroso*, l. 62
- Mellow* Vainly sings the mellow nightingale unheard. . . STRANGFORD. *Camoens, Poems*, p. 79, *Elegy*, III. l. 18
- Melodious* Melodious Philomela's wakeful strain. AKENSIDE. *Pleasures of Imagination*, Bk. III. l. 473
- Merry* The nightengale with so merry a note
Answer'd him, that all the wood rung.
.. . . . ——— 'tis the merry nightingale
That crowds, and hurries, and precipitates. . . COLERIDGE. *Sibylline Leaves*, page 206, line 6
- Midnight* The midnight minstrel of the grove,
Who still renews the hymn of love. LOGAN. *Ode to Women*, l. 97, E.P. Vol. XVIII. p. 55
- Modest* ——— modest Philomela's melting lay. HENLEY. *Elegy* XXVIII. l. 16, B.F.P. Vol. VIII. p. 127
- Moody* ——— they dance, or to the village chimes,
Or moody song of midnight Philomel. . . HURDIS. *The Village Curate*, line 722
- Mournful* Night shades the groves, and all in silence lie,
All but the mournful Philomel and I. POPE. *Sappho to Phaon*, l. 176, E.P. XII. p. 176
- Mourning* The finest music of the grove we owe
To mourning Philomel's harmonious woe. . . POMFRET. *To his Friend*, l. 68, E.P. VIII. p. 318
- Musical* Thee, sweetest bird, most musical
Of all that warble their melodious song. . . POTTER. *Euripides*, Vol. II. p. 251, *Helena*, l. 1193
- Nightly* ——— plains the nightly bird the loss of light.
Night-warbling The night-warbling bird, now awake,
Tunes sweetest his love-labour'd song ——— . . . BIDLAKE. *Progress of Poetry*, &c. Canto III. l. 147
- MILTON. *Paradise Lost*, Book V. line 40

- Pandionian* . . The Pandionian birds I tire with moans. . . DRUMMOND. *Sonnets, Pl. I. LXVIII. l. 2. B. P. IV. 642*
- Panged* . . . I pronounc'd so sweet a strain,
Like a pang'd nightingale, it made him pause. . . HOOD. *Midsummer Furies, Stanza LXXXVIII. l. 3*
- Pitiful* . . . ring thou my knell,
Thou pitiful and pretty Philomel. . . HERRICK. *Hesperides, Vol. I. page 154, line 12*
- Pity-pleading* . . . Philomela's pity-pleading strains. . . COLERIDGE. *Sibylline Leaves, page 206, line 1*
- Plaintful* . . Like to a plaintful nightingale. . . DRUMMOND. *On the Virgin Mary, l. 4, E. P. V. p. 709*
- Plaintive* . . . that solemn hour, the noon of night,
When nought but plaintive Philomela wakes. . . J. G. COOPER. *Power of Harm. i. 127, E. P. XV. p. 521*
- Pleasant* . . The pleasant nightingale can ne'er be won
To quit a temp'rat' shade . . . SEDLEY. *Misc. Works, page 110, line 17*
- Pretty* . . . pretty Philomel . . . HERRICK. *Hesperides, Vol. I. page 154, line 12*
- Quavering* . . . the quavering nightingale. . . POOLE. *English Parnassus, page 142*
- Querulous* . . . the clustering stars, so pure and pale,
Sympathize with the querulous nightingale. . . KENNEDY. *Fifful Fancies, page 89, line 8*
- Rapturous* . . The rapturous nightingale that shook the grove
Made the ears vibrate . . . SOUTHEY. *Poet's Pilgrimage, Canto III. Stanza 33*
- Ravish'd* . . What bird so sings, yet so does wail?
Oh! 'tis the ravish'd nightingale. . . LYLIE. *Song, line 2, Ellis's Specimens, II. p. 241*
- Restless* . . So plains the restless Philomel; her nest
To barbarous churls a prey . . . SOMERVILLE. *Hobbinol, C. II. 468, E. P. XI. p. 180*
- . . . the restless nightingale
Turns her sad heart to music . . . BEDDOES. *The Bride's Tragedy, Act I. Sc. i. l. 12*
- Richly-ton'd* . . The single nightingale,
Perch'd in the rosier by, so richly-ton'd. . . SOUTHEY. *Thalaba, Vol. II. p. 15, Book VI. l. 265*
- Rural* . . . by chance I might espy
The rural poet of the melody . . . DRYDEN. *Flower & Leaf, l. 125, E. P. Vol. IX. p. 46*
- Sable* . . . Night's sable birds, which plain when others sleep. DRUMMOND. *Thaumantia, l. 7, E. P. Vol. V. p. 692*
- Sad* . . . Sad Philomel, in bowery shades unseen,
To vernal airs attunes her varied strains. . . POPE. *Homer, Odyssey, Book XIX. line 605*
- Sadly-pleasing* But hark! what voice the sacred stillness breaks?
'Tis sadly-pleasing Philomel complains. . . ANON. *An Evening Elegy, l. 48, P. C. Vol. XII. p. 71*
- Secret* . . . The secret bird whom sunset wakens
Fill the shore and sky with a wild melody. . . SHELLEY. *Revolt of Islam, Canto II. Stanza XXVIII.*
- Sely* . . . O sely Philomela! wo is thine herte,
Huge ben thy sorrowis, and wondir smerte. . . CHAUCER. *Legend of Philomela, l. 112, E. P. I. p. 316*
- Sequestered* . . The sweet, sequester'd nightingale. . . J. MONTGOMERY. *Wand. of Switzerland, &c. p. 94, l. 2*
- Shrill* . . . So sweet, so shrill, so variously she sung,
That the grove echoed . . . DRYDEN. *Flower & Leaf. l. 116, E. P. Vol. IX. p. 46*
- Shy* . . . Shy warbler to the modest moon,
Melodious most, deaf trees among. . . DALLAS. *Misc. Poems, page 104. Song III. l. 73*
- Silver-toned* . . Bring out here the silver-toned, sweet nightingale. CAREY. *Aristophanes, Birds, Act I. Sc. v. l. 254*
- Simple* . . . a simple nightingale . . . DERRICK. *A Fable, line 123. S. S. L. P. Vol. II. 390*
- Single* . . . The single nightingale
Perched in the rosier by . . . SOUTHEY. *Thalaba, Vol. II. p. 15. Book VI. l. 264*
- Sobbing* . . . the sobbing nightingale . . . PLANCHÉ. *Der Vampyr, Opera, Song*
- Sober-suited* . . — through the silence of the listening night,
The sober-suited songstress trills her lay. . . THOMSON. *The Seasons, Summer, line 746*
- Soft* . . . beneath some leafy spray . . . [II. page 114]
- Soft Philomela pours her lay. . . DALTON. *Ep. to Countess of H—, line 159. B. F. P.*
- Soft-tuned* . . . nightingales, soft tuned,
In notes peculiar trill'd the nuptial song. . . WHALEY. *Collection of Poems, page 243, line 12*
- Solemn* . . . nor then the solemn nightingale
Ceased warbling, but all night tuned her soft lays. MILTON. *Paradise Lost, Book VII. line 435*
- Solitary* . . . some thrush or solitary nightingale. . . BOWRING. *Ancient Poetry of Spain, page 43*
- Sorrowing* . . . all in tears, his story tell,
Of widow'd dove, or sorrowing Philomel. . . HEADLEY. *Poems, Vol. II. p. 203. To Myra, l. 12*
- Sorrow-soothing* . . . sweet bird!
Thanks for thy sorrow-soothing strain. . . C. SHAW. *To a Nightingale, l. 5. S. S. L. P. III. p. 1*

- Sprightly* . . . ———— minstrel, erst of Eden's groves,
 Thou thrilling, soft, yet sprightly nightingale! . ELTON. *Poems*, page 88, line 16 [Sonnet, line 1]
- Sweet* Suet nightingale! in holene grene that hants. . A. MONTGOMERY. *Poems*, reprint, 1821, p. 88.
- It was a dainty pleasure for to hear [line 4]
- How the sweet nightingales their throats did tear. CHALKHILL. *Thealma and Clearchus*, Repr. p. 103
- That sweet bird, whose music was a storm
- Of sound ———— SHELLEY. *Works*, page 226. *Woodman, &c.* line 36
- Sweet-breasted* Sweet-breasted as the nightingale or thrush. . BEAUM. & FLETCH. *Love's Cure. Act III. Sc. i. l.* 23
- Sweet-tongued* ———— sweet-tongued nightingale ———— . ANON. *Harleian Miscellany*, Vol. VII. page 71
- Sweet-voiced* ———— the sweet-voiced Philomel ———— . WITHER. *Shepherd's Hunting, Ecl. iv.* line 351
- Sylvan* the sylvan syren sings,
- And tunes the harsher notes of gurgling springs. PATTISON. *Rosamond to Henry*, 182. *B.P. VIII.* 560
- Tawny* The tawny nightingale,
 Deep in leafy shades complains. ANON. See *Blackwood's Mag.* Jan. 1838, p. 88
- Tearful* Thee, tearful nightingale, I call!
- Swell, sadly sweet, thy melancholy note. . POTTER. *Euripides*, Vol. II. p. 251. *Helena*, l. 1196
- Tender* And tenderest Philomel, as pierced with grief,
 And pity at his loss, warbled ———— WIFFEN. *Garcilasso, Eclogue i.* line 237
- Thracian* Thus from their nests the Thracian birds complain. LEWIS. *Statius, Thebaid, Book XII.* line 713
- Thrilling* ———— grief excites this mournful strain,
 Taught, like the thrilling nightingale's to flow. . POTTER. *Sophocles*, p. 225. *Trachin. Virgins*, p. 1058
- Transporting* Sweet Queen of Night!—transporting Philomel! HURDIS. *The Village Curate*, line 1034
- Tuneful* ———— tuneful nightingale, whose warbling throat
 Was formed for lofty song ———— YALDEN. *Poems*, Fable x. l. 1. *E.P. Vol. XI.* p. 91
- Unadorned* ———— little Philomel, though unadorned,
 Needs not the aid of plumes ———— HURDIS. *The Village Curate*, line 338
- Unhappy* What must unhappy Philomela do? CROXALL. *Ovid Met. VI.* 864. *E.P. V. XX.* p. 477
- Voluptuous* There the voluptuous nightingales
 Are awake, through all the broad noon day. SHELLEY. *Prometheus Unbound, Act II. Sc. ii.* 24
- Wakeful* ———— the wakeful nightingale,
 She all night her amorous descant sung. MILTON. *Paradise Lost, Book IV.* line 602
- Wandering* ———— some wandering nightingale
 Comes here to sing and break her heart. SHIRLEY. *Works*, Vol. I. p. 454. *The Garden*, l. 35
- Warbling* Ye warbling nightingales, repair
 From every wood ———— SHIRLEY. *Triumph of Beauty*, line 369
- To varying chords, the warbling nightingale
 Attempts her melodious lay ———— POTTER. *Euripides*, Vol. II. p. 93. *Rhesus*, l. 593
- Watchful* The watchful nightingale, with early strains,
 Summons the warblers of the wood. PHILIPS. *Epist. to Lord H—*, l. 71. *E.P. Vol.* [XIII. page 118]
- Wise* ———— the wise nightingale, that leaves her home,
 Her native wood, when storms and winter come. WALLER. *Epist. to Sir W. D.* l. 1. *E.P. VIII.* p. 55
- Witching* ———— witching as the nightingale, first heard
 Beneath Arabian heavens, wooing the rose. PROCTOR. *Diego de Montilla, Stanza xxvi.* line 1
- Woodland* But here orisons to thy beam [To Vesper, line 10]
 The woodland chantress pours no more. C. SMITH. *Elegiac Sonnets, Vol. II.* page 104.
- Wretched* Dost thou not fear unhappy Lucrece's chance
 Or wretched Philomel's dishonour? SHIRLEY. *The Traitor, Act III. Scene ii.* line 127
- Wronged* The wronged Philomel hath left to plain :
 Seems the poor bird hath lost her tongue again. P. FLETCHER. *To W. R. Esq.* l. 6. *E.P. VI.* p. 155
- Yearly* ———— the yearly augur of the spring. DRAYTON. *Isabel to Richard, II. l. i.* *E.P. IV.* 72
- Young* ———— with such soft notes
 Delights young Philomel the listening grove. LEWIS. *Miscellaneous Poems*, p. 261, line 6

O A K.

- Acorn-bearing* ——— the umbrageous tree, Alcides' crown,
The acorn-bearing oak ——— . J. MASON. *Virgil Georgics, Book II. line 76*
- Aged* . . . An aged oak, the king of all the field. . . JONSON. *Sad Shepherd, Act II. Scene 11. line 20*
- Age-honoured* ——— age-honor'd oaks, whose solemn shades
Inviron this fair mansion ——— . POTTER. *Poems, page 131. Kymber, line 235*
- Airy* . . . ——— yonder narrow vale, whose high slop'd sides
Are hung with airy oaks ——— . BRYDGES. *Poems, 4th Edit. p. 22. Sonnet XIX. l. 2*
- Ample* . . . ——— a banquet on the turf is laid
Beneath an ample oak's extended shade. . . POPE. *Homer, Iliad, Book XVIII. line 653*
- Ample-spreading* . . . Firs which grace the mountain's brow,
Or ample-spreading oaks ——— . [Vol. X. p. 309
CONGREVE. *Homer, Hymns to Venus, l. 388. E.P.*
- Ancestral* . . . ——— the lightning's stroke
Doth rive the knots of some ancestral oak. . . SHELLEY. *Revolt of Islam, Canto IV. Stanza VI.*
- Ancient* . . . ——— full forty days he passed
Under the covert of some ancient oak. . . MILTON. *Paradise Regained, Book I. line 305*
- ——— my soul holds dear an ancient oak,
Nothing more dear : it is an ancient friend. . . MASON. *English Garden, Book I. line 335*
- Antique* . . . ——— antique oaks darken the sidelong hill. . . MASON. *English Garden, Book I. line 377*
- Arborous* . . . Though soft Cyllene overbrow the glades
With arborous oaks ——— . [Greece, line 140
POLWHELE. *Poems, Vol. III. page 80. View of*
- Aspiring* . . . ——— woodmen fell aspiring oaks. . . FAWKES. *Appol. Rhodius, Argonautics, line 1302*
- Black* . . . ——— black oak's fruitage coarse, and rites uncouth
Of Druid ——— . MILMAN. *Samor, page 97, Book IV. line 611*
- Black-grained* . . . ——— stakes riven from the trunks
Of solid oak, black-grained, hemm'd it without. . . COWPER. *Homer, Odyssey, Book XIV. line 15*
- Blasted* . . . The ghastly raven, from the blasted oak,
With deadly call foreshew'd mishap ——— . [1817, page 31
FAIRFAX. *Eclogue, l. 174. Preface to Tasso, Edit.*
- Blighted* . . . Thou gravely labouring to pourtray
The blighted oak's fantastic spray. . . W. SCOTT. *Marmion, Introduction to, Canto IV. 169*
- Boisterous* . . . Methought it best that boughes of boistrous oake
Should first be shread ——— . GASCOIGNE. *Memories, IV. 47. E.P. Vol. II. p. 490*
- Bold* . . . ——— one bold oak o'erhangs the walk. . . SOTHEBY. *Italy, &c. page 331. Retrospect, l. 229*
- Bowering* . . . There bowering oaks will compass you around. . . FAWKES. *Theocritus, Idyllium, I. line 135*
- Branched* . . . ——— as thick as is a branched oke. . . CHAUCER. *Squire's Tales, line 151. E.P. I. p. 81*
- Branching* . . . ——— 'neath the branching oak in yonder mead
At eventide I tune my slender reed. . . HAWKINS. *Poems, page 126. A Pastoral, line 35*
- British* . . . Beneath the British oak's majestic shade. . . SHENSTONE. *Rural Elegance, 221. E.P. XIII. 283*
- Broad* . . . On broad oaks no vernal umbrage shoots. . . SAVAGE. *Wanderer, Canto I. line 200, E.P. XI. 202*
- Broad-headed* . . . Broad-headed oaks sound in Cluna's wind. . . MACPHERSON. *Ossian, II. p. 161. Temora, Bk. VIII.*
- Brown* . . . Mona, thy Druid rites awake the dead;
Rites thy brown oaks would never dare. . . ROGERS. *Ode to Superstition, line 106*
- ——— in these awful shades, in calm repose,
Where the brown oak around his mantle throws. . . GIFFORD. *See Polwhele, Traditions, &c. I. p. 278*
- Centennial* . . . Tremblingly centennial oaks impend. . . ELTON. *Poems, page 11. Genius of Poetry, line 55*
- Cerial* . . . A coroune of a grene oke cerial. . . CHAUCER. *The Knight's Tale, 1422. E.P. I. p. 20*
- Changing* . . . I know not why the changing oak should shed
The yearly honour of his stately head. . . PRIOR. *Solomon, Book I. l. 61. E.P. Vol. X. p. 208*
- Chaonian* . . . Here tall chaonian oaks their branches spread. . . GARTH. *Ovid Met. Bk. X. l. 147. E.P. XX. p. 507*
- Cleft* . . . Those nobler scenes Salvator's soul adored,
And the cleft oak flung boldly o'er the flood. . . ROGERS. *Pleasures of Memory, Part II. line 224*
- Close* . . . ——— seal her father's eyes up close as oak. . . SHAKSPEARE. *Othello, Act III. Scene III. line 235*
- Consecrated* . . . ——— the bolt red hissing from above
Darts on the consecrated plant of Jove. . . POPE. *Homer, Iliad, Book XIV. line 482*
- Craggy* . . . How often have I scal'd the craggy oak ? . . SPENSER. *Shepherd's Calendar, December, line 31*

- Crooked* . . . ——— the crooked oak
Waves wildly from the frowning rock. . . HOGG. *Queen's Wake, Night II. line 371*
- Dark* . . . The thin-leav'd ash, dark oak, and glossy beech. JAGO. *Edgehill, Bk. II. line 86. E.P. XVII. p. 293*
- Daring* . . . ——— ye gales that sweep
The daring oak that crowns the steep. . . BLOOMFIELD. *Rural Tales, &c. p. 114. Song, St. III.*
- Darksome* . . . Beech, and darksome oak between
Spreads deep and far a pathless screen. . . W. SCOTT. *The Field of Waterloo, I. line 10*
- Deep-rooted* . . . Fixt as some column, or deep-rooted oak. . . POPE. *Homer, Iliad, Book XIII. line 549*
- Deeply-rooted* . . . ——— there raise an ample pile;
Much from the deeply-rooted oak. . . POTTER. *Sophocles, Trachinian Virgins, line 1288*
- Doddered* . . . Some wield the sounding axe; the dodder'd oaks
Divide obedient to the forceful strokes. . . POPE. *Homer, Odyssey, Book XX. line 200*
- Dodon* . . . ——— the Dodon oaks did speak. . . WARNER. *Albion's England, Chap. LXXVII. line 45*
- Dodonian* . . . Dodonian oaks no more supplied their mast. . . DRYDEN. *Virgil, Georgics, Book I. line 221*
- Druid* . . . The druid oak stood like Caractacus. . . BYRON. *Don Juan, Canto XIII. Stanza LVI.*
- Dureful* . . . The dureful oak, whose sap is not yet dride. . . SPENSER. *Sonnet, VI. E.P. Vol. III. page 400*
- Embrowned* . . . The beech of orange hue, the oak embrowned. . . J. GRAHAME. *British Georgics, 198. October, 210*
- Enduring* . . . ——— drear despotism can rear
No free-born chaplets of enduring oak. . . W. TIGHE. *The Plants, page 74. The Oak, l. 52*
- English* . . . Like the fam'd English oak, her head she rears,
And gains perfection through a length of years. . . WELSTED. *Epistles, &c. page 44, To Chandos, l. 24*
- Eternal* . . . ——— cypress, and eternal oak. . . THURLOW. *Hermilda, p. 51, Canto I. St. LXVIII.*
- Ever-during* . . . ——— the wood of ever-during oak ——— . . . WALKER. *Poems, page 7, Hesiod, Georgic, line 68*
- Famed* . . . ——— the fam'd oak ——— . . . WELSTED. *Epistles, &c. p. 44, To Chandos, l. 24*
- [my mind] its haughty tone,
- Firm* . . . Like the firm oak, would sooner break than bend. K. WHITE. *Remains, I. p. 8, To Contemplation, l. 50*
- Forest* . . . ——— Heaven's fire
Hath scath'd the forest oaks ——— . . . MILTON. *Paradise Lost, Book I. line 613*
- ——— the forest oak which shades,
Once an unheeded acorn lay ——— . . . H. MOORE. *Sacred Dramas, David & Goliath, III. 146*
- Frowning* . . . ——— an ancient wood
Whose frowning oaks in a deep valley grew. . . HURDIS. *Poems, Vol. I. p. 131, Adriano, line 2*
- Giant* . . . ——— the giant oak uprears contorted
Its enormous arm ——— . . . HURDIS. *Favourite Village, Book III. line 964*
- Gigantic* . . . ——— a gigantic oak
Spreads its luxuriant boughs by time unbroke. . . SOTHEY. *Italy, page 24, Rome, Canto I. line 30*
- Gloom-arresting* ——— thou proud host of gloom-arresting oak. . . HILL. *Excursion of Fancy, l. 375, E.P. VIII. p. 741*
- Gloomy* . . . ——— a grove with shrubs and gloomy oak
Horrid, and all with brambles thick o'ergrown. . . TRAPP. *Virgil, Æneis, Book IX. line 496*
- Gnarled* . . . ——— the boar from deep Sabillian shades
Wears the gnarl'd oak, rubbing to and fro. . . SOTHEY. *Virgil, Georgics, Book III. line 317*
- Goodly* . . . ——— underneath a goodly oke. . . [II. p. 438]
- With ivy grene that fast is bound. . . UNCERTAIN. *Testament of Hawthorn, l. 37, E.P.*
- Grand* . . . ——— to an oak . . . [v. l. 459]
- Hardy and grand, one might be likened. . . WORDSWORTH. *Works, Vol. VI. p. 181, Excursion,*
- Great* . . . ——— to a pleasant grove I gan to pass,
In which were okes grete, streight as a line . . . CHAUCER. *Floure & Leafe, l. 29, E.P. Vol. I. p. 395*
- Green* . . . ——— green oaks Alburnus hide. . . J. MASON. *Virgil, Georgics, Book III. line 162*
- Grey* . . . ——— some grey oak, grown old. . . [l. 11]
- That whilom mock'd the rushing tempest's rage. . . SOUTHEY. *Poems, 5th edit. Vol. I. p. 115, Sonnet III.*
- Grey-grown* . . . The rook and magpie to the grey-grown oaks
Direct their lazy flight ——— . . . THOMSON. *The Seasons, Summer, line 225*
- Guardian* . . . ——— the guardian oak
Mourn'd o'er the roof it sheltered. . . ELLIOTT. *See Bulwer's Maltravers, Vol. I. p. 95*
- Hale* . . . ——— twines the thick ivy, around the hale CORK. . . DIBDIN. *Comic Tales, p. 88, Prejudice, line 1*
- Hallowed* . . . ——— no more
- The Druid-priest the hallowed oak adore. . . WORDSWORTH. *Works, Vol. V. p. 106, Humanity, l. 8*
- Hard* . . . Two neighbouring trees stand on a rise,
One a hard oak, a softer linden one. . . DRYDEN. *Ovid, Met. Bk. VIII. l. 18, E.P. Vol. IX. p. 91*

- Hard-timbered* — many strokes through with a little axe
 Hew down the hardest-timber'd oak. . . SHAKESPEARE. *Henry VI. Pt. III. Act II. Sc. 1. l. 55*
- Hardy* . . — go joust the hardy oaks for pastime. . . MILMAN. *Samor, Book VI. line 88*
- Haughty* . . Hoary, yet haughty frowns the oak,
 Its boughs, by weight of ages, broke. . . W. SCOTT. *Rokeby, Canto IV. Stanza III. line 5*
- Haunted* . . Near some haunted oak forlorn and bare,
 Where glide pale Druids ——— . . . OGILVIE. *Poems, Vol. II. p. 286, Paradise, l. 239*
- Hearty* . . ——— like a hearty oak ——— . . . MASSINGER. *Fatal Dowry, Act II. Scene 1. l. 134*
- Heaven - threat-
 ening* . . ——— thunder's stroke
 Rives the frail trunk of heaven-threatening oak. . . COWLEY. *Daideis, Bk. IV. l. 902, E.P. Vol. VII. l. 171*
- Hercynian* . . Around Hercynian oaks are seen. . . HARTE. *The Ascetic, l. 8, E.P. Vol. XVI. p. 361*
- High* . . . Under the high majestic oak to sit,
 And comment on his leaf ——— . . . HURDIS. *The Village Curate, line 922*
- High-foreheaded* ——— odorous fir trees or high-foreheaded oaks. CHAPMAN. *Homer, Hymn to Venus, line 439*
- High-haired* All fell upon the high-hair'd oaks ——— *Iliad, Book XXIII. line 109*
- High-towering* ——— on some oak high-towering o'er the wood,
 The roaring tempest bursts ——— . . . OGILVIE. *Rona, page 171, Book VI. line 431*
- Hill-bred* . . ——— high hill-bred oaks well-rooted in the earth. CHAPMAN. *Homer, Iliad, Book XII. line 137*
- Hoary* . . ——— hoary oaks by time decay'd,
 Nod in the deep wood's pathless glade. . . BOWLES. *Poems, p. 102, American Indian's Song, l. 21*
- Hollow* . . From hollow oaks obscene night-ravens sung. . . BLACKMORE. *Prince Arthur, Book VII. line 460*
- This old hollow oak, which ivy-twine
 Clothes as with net-work ——— . . . COLERIDGE. *Sibylline Leaves, p. 130, The Picture, l. 50*
- Holy* . . . His arms and spoils thy holy oak shall bear. . . DRYDEN. *Virgil, Æneis, Book X. line 597*
- Huge* . . . ——— the huge oaks of Evandale
 Whose limbs a thousand years have worn. . . W. SCOTT. *Minstrelsy of Sc. Border, Vol. III. p. 422*
- Imperial* . . Imperial oak, a cottage in thy shade
 Binds safety; or a monarch in thine arms. . . W. TIGHE. *The Plants, p. 121, C. II. The Oak, l. 802*
- Iron* . . . In vain they roar'd—the iron oak
 Bow'd only to the heavenly thunder's stroke. . . WATTS. *Freedom, 1697, line 43, E.P. Vol. XIII. 57*
- Jove-sacred* . . — with an ax of gold, from that Jove-sacred tree,
 The mistleto cut down ——— . . . DRAYTON. *Poly-olbion, S. IX. 419, E.P. IV. p. 241*
- Ivied* . . . ——— an ivy'd oak
 Hangs nodding from the low-brow'd rock. . . T. WARTON. *Ode XI. l. 175, E.P. Vol. XVIII. p. 107*
- Kingly* . . The kingly oaks engross the honied dew. . . DIAPER. *The Dryads, l. 483, P.C. Vol. IX. p. 35*
- Knarrie* . . No giant can cleave a knarrie oke. . . TURBerville. *In disprays of Wit, l. 357, E.P. II. 607*
- Knotted* . . ——— splitting winds
 Make flexible the knees of knotted oaks. . . SHAKESPEARE. *Troilus & Cressida, A. I. Sc. III. l. 50*
- Knotty* . . The scolding winds have riv'd the knotty oaks. *Julius Cæsar, Act I. Scene III. l. 6*
- Levyn-mylled* Mie speere, alyche a levyn-mylted oke. . . CHATTERTON. *Ella, line 437, E.P. Vol. XV. p. 413*
- Lofty* . . ——— the ivy twines her tendrils round
 The lofty oak ——— . . . FRANKLIN. *Sophocles, Antigone, Act III. l. 224*
- Lofty-crested* ——— on a lofty-crested oak . . . [Storm, l. 10
 Sudden the forked lightning broke. . . POLWHELE. *Poems, Vol. III. p. 21, Ode After a*
- Lone* . . . ——— the spoiler seeks the shade
 Of some lone oak, fast by the rocky stream. . . J. GRAHAME. *Rural Calender, August, line 29*
- Lonely* . . ——— behold the lonely oak
 In tardy foliage clothed ——— . . . HURDIS. *Tears of Affection, line 129*
- Long-lived* . . ——— long-lived oaks that call old Nestor boy. . . TATE. *Cowley, Plants, Bk. V. l. 455, B.P. V. p. 367*
- Long-surviving* Lord of the wood—the long-surviving oak. . . COWPER. *The Task, Book I. line 313*
- Lordly* . . And lordly oaks once bore as brave a sail. . . DRAYTON. *Poly-olbion, S. II. l. 62, E.P. IV. p. 183*
- Majestic* . . ——— the hurricane sounds his couch aloud,
 The oak majestic bows his hoary head. . . BOWLES. *Poems, p. 121, To Mr. Burke, line 101*
- Majestical* . . ——— Scotland's vallies rarely vaunt
 The oak majestical ——— . . . J. GRAHAME. *Birds of Scotland, p. 23, Pt. I. l. 392*
- Manly* . . The manly oak, the pensive yew,
 To patriot and to sage be due. . . W. SCOTT. *Rokeby, p. 205, Canto v. line 343*
- Marathonian* . . ——— the son of Egeus high display'd
 The spear of Marathonian oak ——— . . . LEWIS. *Stalios Thebaid, Book XII. line 1091*

- Mastfull* . . The mastfull oke, the useful ash, the holm. . . SYLVESTER. *Du Bartas, Week 1. Day III. l. 549*
- Mastless* . . A crown of mastless oak adorn'd her head. . . DRYDEN. *Palamon and Arcite, Book III. line 208*
- Mighty* . . ———— mighty oaks appear,
Wave to the winds, and nod sublime in air. . . PITT. *Virgil, Æneid, Book IX. line 924*
- Monarch* . . The monarch oak, the patriarch of the trees. . . DRYDEN. *Palamon and Arcite, Book III. line 1058*
- Monumental* . . ———— shadows brown that Sylvan loves
Of pine or monumental oak. . . MILTON. *Poems, Vol. IV. p. 74, Il Penseroso, l. 135*
- Moss-grown* . . ———— beneath the moss-grown oak ———— . . . AWBREY. *On Death of George II. l. 44, N.C. VIII. 173*
- Mossy* . . ———— from some mossy, idol oak,
In double rhymes, our Thor and Woden spoke. . . ROSCOMMON. *On Translated Verse, l. 368, E.P.*
[VIII. p. 264]
- Mountain* . . The mountain oak, high tow'ring to the skies. . . COOKE. *Hesiod, Works and Days, Book II. line 181*
- Noble* . . ———— a noble oak, that long hath stood
High in the air, the beauty of the wood. . . BLACKMORE. *King Arthur, Book VIII. line 623*
- Nodding* . . ———— on my shell I sing the nodding oak
That o'er thy cavern waves. . . [p. 167]
- Noted* . . In fair Arcadia's blissful bowers, there stood
A noted oak ———— . . . J. WARTON. *To a Fountain, l. 18, E.P. Vol. XVIII.*
- Obdurate* . . ———— the obdurate oak ———— . . . LEWIS. *Statius Thebaid, Book IX. line 830*
- O'ershadowing* . . ———— groves of pine and broad o'ershadowing oak. . . COWLEY. *Of Plants, Book I. line 1278, B.P. V. p. 331*
- Old* ———— anon commande to hack and hewe
The oaks old ———— . . . THOMSON. *Castle of Indolence, Canto 1. line 536*
- The old oak shook its whistling head . . . CHAUCER. *Knight's Tale, l. 2008, E.P. Vol. I. p. 24*
- Oracular* . . And oaks by Greece esteem'd oracular. . . MACPHERSON. *Ossian, Vol. II. p. 91, Temora, Bk. IV.*
- Patriarch* . . ———— O! respect the patriarch oak, whose brow
Sublime o'erlooks the stripling tribe below. . . TRAPP. *Virgil, Georgic, Book II. line 18*
- Patriarchal* . . Ye patriarchal oaks, that mock the span
Of man's existence—ev'n in decay ye thrive. . . ANON. *See Drake's Noontide Leisure, II. page 114*
- Patrimonial* . . ———— patrimonial oaks whose shade
Embowers thy path ———— . . . LEIGH. *Epistles, &c. p. 143, Verses in S. Park, l. 3*
- Polished* . . With polish'd oak the level pavements shine. . . POLWHELE. *The English Orator, Book III. l. 412*
- Pollard* . . ———— the clump of pollard oak,
Or ash with ivy brown ———— . . . POPE. *Homer, Odyssey, Book XXI. line 44*
- Ponderous* . . Your gates with posts of pond'rous oaks are barr'd. . . J. SCOTT. *Amwell, l. 296, E.P. Vol. XVII. p. 465*
- Portlike* . . ———— wallowing porpice sport, and lord it in the flood,
Where once the portlike oak & large-limb'd poplar . . . GARTH. *Ovid, Elegy VI. l. 46, B.P. XIV. p. 554*
- Princely* . . ———— 'midst a grove the princely oak appears, [stood.
And high in air his branching honours rears. . . DRAYTON. *Poly-olbion, S. v. l. 238, E.P. IV. p. 210*
- Prophetic* . . This said the God from the prophetic oak. . . FAWKES. *Calypso & her Grotto, l. 5, E.P. XVI. 238*
- Proud* . . ———— the proud oak, beneath whose awful shade
Religious rites fond Greece devoutly paid. . . BEHN. *Cowley, Plants, Bk. VI. l. 847, B.P. V. p. 381*
- Regal* . . The regal oak now rears his stately head. . . J. WARTON. *Virgil, Georgics, Book II, line 21*
- Reverend* . . ———— yon reverend oaks
Across the illumined vale stretch'd ———— . . . J. WEST. *Poems & Plays, Vol. I. p. 132, Etna, l. 34*
- Reverential* . . ———— God the theme,
By reverential oak ye deign'd discourse. . . GISBORNE. *Walks in a Forest, p. 30, Walk II. l. 22*
- Rich* To swine, O richest oak! thy acorns leave. . . RICHARDS. *Poems, II. p. 139, The Christian, l. 104*
- Rigid* . . ———— the rigid oaks bow their stiff heads. . . BEHN. *Cowley, Plants, Book VI. l. 685, B.P. V. p. 379*
- Romantic* . . ———— moss-grown trunks of oak romantic. . . TRAPP. *Virgil, Eclogue VI. line 33*
- Rooted* . . ———— the temper of the deadly steel
Nor rooted oak can bear the fury of its stroke. . . MASON. *English Garden, Book III. line 467*
- Rough* . . ———— the rough oaks bewail'd his fate, that grove
Where Himera's meandering waters flow. . . OGLE. *Chaucer, Squire's Tale, Stanza XLV. line 6*
- Royal* Unmov'd, the royal plant their fury mocks. . . FAWKES. *Theocritus, Idyl VII. l. 91. E.P. XX. p. 190*
- Rude* The stately cedar challenge the rude oak. . . DRYDEN. *Virgil, Æneid, Book IV. line 644*
- Rugged* . . Fast, by yon rugged oak, our stand we'll keep. . . HABINGTON. *Castara, p. 117, Pt. 1. To Thames, 10*
- Rustic* . . ———— the garb of all, except the rustic oak. . . FAWKES. *Theocritus, Epig. v. l. 7. E.P. XX. 238*
- Sable* ———— pales cleft out of sable oake. . . KNAPP. *Journal of a Naturalist, page 105, line 30*
- Sacred* ———— the glittering shadows glow
As on the sacred oak, the wintry mistletoe. . . CHAPMAN. *Homer, Odysseys, Book XIV. line 19*
- As on the sacred oak, the wintry mistletoe. . . DRYDEN. *Virgil, Æneis, Book VI. line 298*

- Sapless* . . . ——— the sapless oak, through age declin'd,
Submits to every blast, and bends to every wind. OGLE. *Chaucer, Squire's Tale, Stanza cxix. l. 9*
- Scarlet* . . . The scarlet oak, that worms for fruit brings forth. COWLEY. *Of Plants, Bk. II. l. 119. B.P. V. p. 334*
- Scathed* . . . On the scath'd oak the ragged lightning fell. THOMSON. *Liberty, Part II. l. 359. E.P. XII. 476*
- Senseless* . . . Jove yet will rive a senseless oak. . . . JONSON. *Fall of Sejanus, Act IV. line 448*
- Serial* . . . A company, that wore for their delite
Chapelets fresh of okés seriall. . . . CHAUCER. *Floure and Leafe, 209. E.P. Vol. I. p. 396*
LODGE. *Poems from Euphues. Rep. 1819, page 105*
- Shady* . . . ——— leave the shadie oakes
- Shagged* . . . ——— asphodel they took,
And leafy branches from the shagged oak. . . . FAWKES. *Theocritus, Idyllium, xxvi. line 6*
- Sheltering* . . . ——— beneath the sheltering oak was spread
With leaves, and spoils of beasts, the rustic bed. RICHARDS. *Poems, II. 113. Aborig. Britons, l. 109*
- Sinewy* . . . ——— sinewy oak
Deep fixed with many a wreathed root ———. GISBORNE. *Walks in a Forest, p. 107. Wk. VI. 141*
- Slow* . . . ——— without hope to be in life repaid
We plant slow oaks, posterity to shade. . . . JENYNS. *Immortality of the Soul, 163. E.P. XVII. 625*
- Snaggy* . . . His steps are stayde upon a snaggy oke. . . . SPENSER. *Faery Qucene, Bk. I. Canto vii. St. x.*
- Snubby* . . . Beneath you snubby oak's extended shade. . . . MENDEZ. *The Seasons, Summer, l. 1. B.F.P. XI. 67*
- Solemn* . . . ——— sit beneath the shade
Of solemn oaks that tuft the swelling mounts. THOMSON. *The Seasons, Spring, line 912*
- Solid* . . . The solid oaks forget their strength, and strew
Their latest leaf upon the mountains wide. . . . SHELLEY. *The Witch of Atlas, Stanza xxiii.*
- Sovereign* . . . ——— rank weed beneath the sovereign oak. HOGG. *Dramatic Tales, Vol. II. page 146, line 12*
- Spreading* . . . ——— spreading oaks majestic nod in air. . . . PITT. *Virgil, Æneid, Book III. line 925*
- Stately* . . . ——— the stately tree
That dedicated is t' Olympick Jove. . . . SPENSER. *Faery Qucene, Bk. II. Canto v. St. xxxi.*
The stately oak's age-honor'd tree,
Held consecrate to Deity. . . . MANT. *British Months, II. p. 311. August, line 7-11*
- Stiff* . . . Stiff oaks I bend ———. . . . GARTH. *Ovid, Paris to Helen, 144. B.P. XIV. 514*
- Stiff-hearted* . . . ——— thunders rend the stiff-hearted oak. . . . J. FLETCHER. *Loyal Subject, Act IV. Sc. v. line 97*
- Storm-scathed* . . . ——— the vet'ran by his side stood
Like a storm-scathed oak. ———. . . . J. BAILLIE. *Basil, Act III. Scene 1. line 222*
- Stout* . . . ——— to the dread, rattling thunder
Have I given fire, and rifted Jove's stout oak. . . . SHAKSPEARE. *Tempest, Act V. Scene 1. line 50*
- angry winter pours his fury forth,
Rends the stout oak that stood for ages past. . . . WOTY. *Works, Vol. II. p. 10. Fashion, line 147*
- Strong* . . . ——— a strong oak, which many years had stood
And play'd with winds which other trees did tear. COWLEY. *Davideis, Book III. l. 591. E.P. V. p. 160*
- Stubborn* . . . ——— more stubborn than the knotted oak. . . . DRYDEN. *Ovid Met. XI. 83. E.P. Vol. IX. p. 113*
- Sturdy* . . . ——— the sturdy oke.
On which men hackith oft for the nones. . . . CHAUCER. *Troilus and Cresseide, II. 1331. E.P. I. 248*
- Surly* . . . A surly oke, with storms perplex,
Grows still the stronger, strongly vext. . . . HERRICK. *Hesperides, Rep. 1823, Vol. I. page 49*
- Tall* . . . Soe the tall oake the ivie twysteth rounde. . . . CHATTERTON. *The Tournament, 15. E.P. XV. 389*
- Tempest-proof* . . . ——— yon oak, which, tempest-proof,
Holds its broad buckler o'er my roof. . . . HANKINSON. *The Call of Abraham, line 117*
- Three-aged* . . . ——— in growth
The three-aged oak doth thrice exceed. . . . QUARLES. *Emblems, Book III. Emblem v. line 12*
- Thunder-blasted* . . . ——— down he fell, headlong,
As falls a thunder-blasted oak ———. . . . ELTON. *Hesiod, Shield of Hercules, line 229*
- Time-dismantled* . . . The canopy, the time-dismantled oak
Spreads o'er this tuft of heath ———. . . . WORDSWORTH. *Works, II. p. 190. Haunted Tree, 7*
- Time-hallowed* . . . The youth hath suspended
His harp on the time-hallow'd oak. . . . BOWRING. *Specimens of Russian Poets, page 89*
- Time-honoured* . . . And thou, time-honour'd oak! thy summits rent,
And, bare, still brav'st the inclemencies of heaven. W. TIGHE. *The Plants, 121, Canto II. The Oak, 790*
- Tough* . . . Like an old, tough oak, I'll hold out still. . . . LEE. *Gloriana, Act IV. Sc. "Palace," line 356*
- Towering* . . . ——— towering oaks their growing honours rear,
And future navies on thy shores appear. . . . POPE. *Windsor Forest, l. 221. E.P. Vol. XII. 153*

- Towering* . . . ——— the towering oak expands
The grace and guard of Britain's golden lands. . . DARWIN. *Botanic Garden, Par* Canto IV. l. 683
- Triumphal* . . . — some triumphal oak, whose boughs have spread,
Their changing foliage through a thousand years. J. MONTGOMERY. *Greenland, &c.* page 178
- Tufted* . . . ——— the green hair of the tufted oak
Scathed into blackness by the fulmin'd ball. . . TENNANT. *Auster Fair, Canto IV. St. LXII. line 3*
- Umbrageous* . . . ——— lawns, interspersed with groves
Of broad, umbrageous oak ——— . . . J. SCOTT. *Amwell, line 81. E.P. Vol. XVII. p. 463*
- Unbending* . . . The pines bow'd down, and the unbending oak
Drag'd crashing ——— . . . ATHERSTONE. *Midsummer Day's Dream, p. 57, l. 3*
- Undying* . . . ——— when the forest mourns its glory gone,
The undying oak's dark leaf waves in the wood alone SOTHEBY. *Italy, page 37. Rome, Canto I. line 353*
- Unfading* . . . The unfading oak that crowns the shady steep. . . BRADSTREET. *Sabine Farm, p. 99, Part II. l. 350*
- Unwedgeable* . . . — thou, with thy sharp and sulphurous bolt,
Splitt'st the unwedgeable and gnarled oak. . . SHAKSP. *Measure for Measure, Act II. Sc. II. 140*
[line 904]
- Unyielding* . . . Ever-during growth of oak unyielding,
Such as Britain boasts ——— . . . SOTHEBY. *Italy, &c. p. 291. Extracts on Elements,*
- Vast* . . . See the vast oak, with giant head
And strong and gnarled arms outspread. . . MANT. *British Months, Vol. I. p. 35. January, 1017*
- Venerable* . . . Oh, how I long to stretch my limbs beneath
The spreading shades of venerable oaks! . . . SMITH. *Phædra and Hippolitus, Act I. line 111*
- Verdant* . . . From London cares, and London follies,
To Devon's verdant oaks and hollies. . . MERIVALE. *Devon's Poly-olbion, l. 15. B.C.P. 265*
- Verdurous* . . . Heat, e'en thy favourite haunt
The verdurous oak, invades. . . POLWHELE. *Poems, Vol. III. 38, Ode 1790, l. 100*
- Veteran* . . . He hail'd still vigorous, every veteran oak. . . POLWHELE. *Poems, Vol. II. p. 148. Sir Allan, C.V. 284*
- Vocal* . . . ——— the vocal oak
Where Jove, of old, oraculously spoke. . . DRYDEN. *Virgil, Georgics, Book II. line 21*
- Dodona's grove, with vocal oaks,
Umbrageous, aged, vast ——— . . . THOMSON. *Coresus and Callirhoe, 152. E.P. XV. 24*
- Warrior* . . . ——— the ash and warrior oak
Cast anchor in the rifted rock. . . W. SCOTT. *Lady of the Lake, Canto I. St. XII. l. 13*
- Weather-beaten* ——— a weather-beaten oak,
Fresh in the strength and majesty of age. . . WORDSWORTH. *Excursion, Book V. line 459*
- Well-limbed* . . . — high, well-limb'd oaks, in growing, show'd
As they would ease strong Atlas of his load. . . BROWNE. *Britannia's Pastorals, Bk. II. Song 1. 74*
- Wide* . . . ——— under a wide oak, disconsolate,
And drowned in tears, a mournful widow sat. . . POMFRET. *Cruelty and Lust, l. 268. E.P. VIII. p. 322*

PRIDE.

- All-despising* That face, the seat of all-despising pride. . . WIFFEN. *Tasso, Jerusalem, C. XIII. St. 29 [p. 115*
- Ambitious* . . . Ambitious pride hath hurt me all it can. . . ROWLAND. *Guy & Amar, l. 197, P.R.A.P. Vol. III.*
- Aspiring* . . . Is there a mortal who on God relies?
Not one blown up with vain, aspiring pride. . . ROCHESTER. *Satire against Mankind, l. 191, E.P.*
[VIII. p. 247]
- Assuming* . . . ——— first in my train, behold
Assuming pride, who lifts her lofty eye. . . R. MONTGOMERY. *Satan, page 79, Book III. l. 151*
- Audacious* . . . Here let my soul audacious pride confine. . . WEST. *Poems & Plays, Vol. I. p. 154, Elegy III. l. 13*
- Awakened* . . . Awaken'd pride shall all his bosom fire. . . HOWES. *Horace, page 16, Epode XI. line 25*
- Bannered* . . . Where is the banner'd pride that war'd so high. . . ROLLESTON. *Moses, &c. l. 129, Oxford Pr. Poems, 119*
- Base-born* . . . Oblivion mocks thine efforts, base-born pride. . . ANON. *Associate Minstrels, 182, To Forgetfulness, l. 53*
- Bashful* . . . ——— strip off all bashful pride;
Throw cumbrous honour, virtue, truth aside. . . T. SCOTT. *Satyre, line 29, D.C. Vol. VII. page 30*
- Bigot* . . . Yet his no bigot ——— . . . HANKINSON. *Poems, p. 384, Christmas, &c. l. 31*
- Blind* . . . How blind is pride! what eagles are we still
In matters that belong to other men:
What beetles in our own ——— . . . CHAPMAN. *All Fools, Act IV. l. 23, A.B.D. Vol. II. 55*

- Bloated* . . . Swol'n with bloated pride, and mighty grown. . DIAPER. *The Dryads*, l. 661, P.C. Vol. IX. p. 42
- Bloating* . . . ——— borne along the fav'ring tide,
My full sails swell with bloating pride. . LANGHORNE. *Hymn to Humanity*, l. 29, E.P. XVI. 467
- Blustering* . . . Think not to fright us with thy blust'ring pride. . DENNIS. *Appius & Virginia*, Act IV. Sc. 1. l. 287
- Boastful* . . . ——— learning free from boastful pride,
And patience humble, though severely tried. . WILSON. *Isle of Palms & other Poems*, p. 237, l. 13
- Boasting* . . . ——— bostinge pride ——— . ANON. *Harleian Misc. Vol. IX.* page 10
- Boundless* . . . Does your high birth inspire this boundless pride? . DRYDEN. *Virgil, Æneid*, Book I. line 181
- Bubbling* . . . That poison foule of bubbling pride doth lye
In my swelling breast ——— . SIDNEY. *Astrophel & Stella*, Stanza xxvii. line 6
- Burning* . . . ——— burning pride and arrogance,
For which there is no cure ——— . F. BEAUMONT. *Four Plays in One*, line 34
- ——— burning pride, and high disdain,
Forbade the rising tear to flow. . W. SCOTT. *Lay of Last Minstrel*, Canto 1. St. ix.
- Buskin'd* . . . To strut in buskin'd pride ——— . HOWES. *Horace, Epistles*, Bk. II. Ep. iii. l. 433
- Carnal* . . . ——— mortals humble carnal pride in dust. . HAWKINS. *Poems*, p. 111, *Vanity, a Satire*, l. 327
- Churlish* . . . ——— churlish pride, that like a winter's cloud
O'erhangs the brow ——— . HODGSON. *Poems*, page 58; *Woodlands*, line 1061
- Climbing* . . . ——— climbyng pride, or revenging hate. . SACKVILE. *Ferrex & Porrex*, Act I. Sc. ii. line 353
- Cold* . . . ——— picture that cold pride, so harsh and hard. . HOOD. *Poems*, Vol. I. p. 109, *To Rae Wilson*, l. 320
- Cold-hearted* . . . ——— cold-hearted pride ——— . BOWRING. *Specimens of Polish Poets*, page 142
- Conscious* . . . ——— conscious pride
Strives on each face the heartfelt doubt to hide. . MICKLE. *Camoens, Lusiad*, Book IV. line 211
- Considerate* . . . ——— dauntless courage and considerate pride,
Waiting revenge ——— . MILTON. *Paradise Lost*, Book I. line 603
- Contemptuous* . . . ——— they, regardless, with contemptuous pride
Insult his anguish ——— . CRANWELL. *Vida, Christiad*, Book V. line 38
- Costly* . . . To serve and gratify her costly pride. . SEDLEY. *Poetical Works*, p. 108, *On Matrimony*, l. 222
- Crabbed* . . . ——— thus he spoke with crabbed pride. . HOGG. *Wat o' the Cleugh*, C. iii. l. 411, P.M. p. 125
- Craving* . . . No rank was given to feed his craving pride. . ANON. *Albert the Fatalist*, page 30, line 15
- Crested* . . . ——— there are among us some
Disdaining to submit their crested pride. . POTTER. *Sophocles, Antigone*, line 319
- Cruel* . . . ——— what tho' cruel pride . . .
Inflame Belshazzar's soul ——— . ROBERTS. *Judah Restored*, Book I. line 156
- Cumbrous* . . . ——— humankind, weak slaves of cumbrous pride. . WORDSWORTH. *Wks. III.* p. 17, Pt. 1. Son. xv. l. 14
- Cynic* . . . ——— narrow bigotry and cynic pride
Enslave the fetter'd mind ——— . ANON. *Fowling*, page 145, Book V. line 265
- Damning* . . . ——— damning pride, that architect of hell. . SEDLEY. *Poetical Works*, p. 99, *On Matrimony*, l. 7
- Daring* . . . O you, the boldest of the nations, fired
By daring pride, by lust of fame inspired. . MICKLE. *Camoens, Lusiad*, Book V. line 347
- What! is thy daring pride
Ris'n to this height, to threats? . POTTER. *Sophocles, Antigone*, line 804
- Dark* . . . Dark pride and discontent would treason breed. . HODGSON. *Poems*, page 58, *Woodlands*, line 1052
- Deadly* . . . When Lucifer's court was fall,
Where deadly pride hem hath conveyed. . GOWER. *Confessio Amantis*, Book VIII. line 23
- Deaf* . . . ——— to deaf pride misfortune pleads in vain. . C. SMITH. *Elegiac Sonnets, Sonnet xxvii.* line 12
- Decent* . . . ——— well thy generous tongue,
With decent pride, refutes a public wrong. . POPE. *Homer, Odyssey*, Book VIII. line 270
- Deluding* . . . ——— unmov'd by false, deluding pride,
The modest breast would its own merits hide. . ANON. *On a Birthday*, line 27, P.C. II. p. 121
- Detestable* . . . Believe it as a truth that's daily tried,
There's nothing more detestable than pride. . CONGREVE. *Ovid, Art of Love*, Book III. l. 591, [E.P. X. p. 296]
- Devilish* . . . ——— dev'lish pride, which now derives a bliss
In seeing me thus fetter'd ——— . J. BAILLIE. *De Montfort*, Act III. Sc. ii. l. 168
- Disappointed* . . . ——— distrust, malevolence abide,
And impotent desire, and disappointed pride. . BEATTIE. *Minstrel*, Bk. V. l. 72, E.P. XVIII. 573
- Disdainful* . . . ——— the king replied,
All gently smiling, with disdainful pride. . PITT. *Virgil, Æneid*, Book X. line 1048

- Drunken* . . . 'Twixt a mean flattery and drunken pride. . . HARTE. *Essay on Reason*, l. 582, E.P. XVI. 357
- Eagle-winged* . . . eagle-winged pride. . . SHAKESPEARE. *Richard II. Act I. Scene III.* l. 123
- Earth-born* . . . Behold the vain effects of earth-born pride. . . ROWE. *Tamerlane, Act V. Scene 1.* line 378
- No earth-born pride had snatch'd th' Almighty's rod. HARTE. *Essay on Reason*, l. 19, E.P. XVI. p. 353
- Elating* . . . Where is the king who with elating pride
Sees not this man ——— . . . SOUTHEY. *The Triumph of Woman*, line 213
- Empty* . . . And what art thou whose empty pride can dare
Thus thy vaunts ——— . . . HOOLE. *Tasso, Jerusalem*, Book XVII. line 354
- Emulating* . . . Inflam'd with emulating pride he stood. . . PATTISON. *The Nightingale*. l. 51, B.P. VIII. 569
- Ennobling* . . . Where is the man who with ennobling pride
Beholds not his own nature ——— . . . SOUTHEY. *The Triumph of Woman*, line 198
- Enormous* . . . ——— to flatter his enormous pride
Court sycophants their monarch deify'd. . . BLACKMORE. *King Arthur*, Book IX. line 668
- Envious* . . . An envious pride they slyly shall conceal. . . WITHER. *Britain's Remembrancer*, C. VIII. l. 1474
- Erring* . . . — wit's false mirror held up nature's light,
Shew'd erring pride, whatever is, is right. . . POPE. *Essay on Man, Epistle IV.* line 394
- Ever-restless* . . . ——— every passion sleeps; desponding love
And pining envy, ever-restless pride. . . J. WARTON. *Ode to Evening*, l. 22, E.P. XVIII. 167
- Factionis* . . . Our worthiest deeds were lost, our love misconstrued
To factious pride ——— . . . SARGENT. *The Mine, a Dramatic Poem*, line 48
- Fading* . . . Stript of her fading pride, all nature mourns. . . GAY. *Con. on Night*, l. 14, E.P. Vol. X. p. 491
- False* . . . False greatness and false pride are thy disease. . . HARTE. *Boetius*, line 217, E.P. XVI. page 396
- Fastidious* . . . Thou wilt not with fastidious pride refuse
To hold sweet converse with a pilgrim muse. . . BRADSTREET. *Sabine Farm*, page 75, line 3
- Fell* . . . Fell pride, recoiling at these awful words,
Yields to fear ——— . . . GLOVER. *Leonidas*, Bk. X. l. 321, E.P. XVII. p. 68
- Feverish* . . . ——— feverish pride ——— . . . CHAMBERLAIN. *Pharonnida*, Bk. IV. C. v. l. 284
- Fierce* . . . Passion, and stubborn custom, and fierce pride,
Hold the heart of man ——— . . . MILMAN. *Fall of Jerusalem*, Scene III. line 177
- Fiery* . . . ——— the words stuck in her throat,
Despise her injur'd love and fiery pride. . . BYRON. *Don Juan*, Canto VI. Stanza CXIII.
- Filthy* . . . ——— our plumes, and al our quaint array,
Are pricking spurres, provoking filthy pride. . . GASCOIGNE. *The Steele Glas*, l. 378, E.P. II. p. 553
- Flaring* . . . — humbleness may flaring pride dislume. . . SYLVESTER. *Du Bartas, The Trophies*, line 1337
- Flatuous* . . . ——— flatuous pride, as if it did disdain
Such base descents ——— . . . CHAMBERLAIN. *Pharonnida*, Book I. Canto 1. l. 49
- Foolish* . . . ——— tyrant puffed with foolish pride. . . SYLVESTER. *Bethulian's Rescue*, Book I. line 313
- Secure from foolish pride's affected state. . . ROSCOMMON. *On Translated Verse*, 109, E.P. VIII. [page 262]
- Fulsome* . . . ——— all the fulsome pride and pageantry of state,
No consolation brings. . . POMFRET. *Prospect of Death*, l. 61, E.P. VIII. 330
- Gaudy* . . . Now gaudy pride corrupts the lavish age. . . GAY. *Trivia*, Bk. I. l. 113, E.P. Vol. X. p. 455
- Gaudy-plumed* . . . ——— trampling on his gaudy-plumed pride. . . SYLVESTER. *Du Bartas, The Trophies*, line 320
- Giddy* . . . ——— want of wit is their unerring guide;
And eager haste, and giddy pride ——— . . . DRYDEN. *Hind and Panther*, III. l. 424, E.P. VIII. [p. 578]
- Gigantic* . . . ——— triumph! do! and with gigantic pride,
Defy impending vengeance—Heav'n shall wink. ROWE. *Jane Shore*, Act II. Scene 1. line 118
- Glutted* . . . Suppliant want was ne'er deny'd
The morsel left, by glutted pride. . . COOMBE. *Tour to the Lakes*, Chap. XVII. line 173
- Glutton* . . . ——— feast the pamp'rd taste of glutton pride. . . HEADLEY. *Parody on Gray's Elegy*, line 67
- Graceful* . . . A royal robe, he wore with graceful pride. . . POPE. *Homer, Odyssey*, Book II. line 5
- Grave* . . . ——— grave pride, a modest mind disclos'd. . . STERLINE. *Dooms-day*, Hour VI. Stanza XLVI.
- Grecian* . . . ——— he with noble Grecian pride,
Throws all unmanly Persian arts aside. . . CAREY. *Satire on Luxury, &c. of the Age*, l. 89
- Half-starv'd* . . . ——— half-starv'd pride and avarice,
One church and state will not suffice. . . BUTLER. *Hudibras*, Part III. Canto II. line 1335
- Hard* . . . ——— pride so harsh and hard. . . HOOD. *Poems*, Vol. I. p. 109, To Rae Wilson, l. 320
- Hasty* . . . ——— wakeful ambition, leagu'd with hasty pride. P. FLETCHER. *Picture of Achmet*, l. 8, E.P. VI. p. 157
- Hateful* . . . ——— by fortune highly blest
From hateful pride secure. . . CAREY. *Pindar, Pythian Ode XI.* line 75

- Haughty* . . . ——— haughty pride.
 Can nothing lesse, than other's praise abide. . UNCERTAIN. *Mirror of Magist. see Heliconia*, v. 297
 ——— whence comes this haughty pride;
 Or is it frenzy does your mind misguide? . DRYDEN. *Royal Martyr, Act II. Scene 1. line 170*
Head-long . . . ——— head-long pride thus haunts you. . POTTER. *Æschylus, The Supplicants*, line 1009
Head-strong . . In what a ruin has thy head-strong pride
 Plung'd thy people ——— . DRYDEN. *Don Sebastian, Act I. Scene 1. line 403*
 ——— fatal conduct shew,
 What bigot zeal and head-strong pride can do. WHALEY. *Poems*, p. 42, *Journey to Houghton*, l. 212
Heartless . . . Where I should look for gentle tenderness,
 There find I, heartless pride ——— . J. BAILLIE. *Ethwald, Act IV. Scene II. line 77*
Heavenly . . . Great sprites are sparks of heav'nly pride. . DRYDEN. *Indian Emperor, Act II. Scene II. l. 143*
Hell-born . . . ——— damn'd hell-born pride. . MARSTON. *Satyres, Satyre v. line 151*
Hereditary . . Maintain with old hereditary pride,
 The ceremonial pomp ——— . POLWHELE. *Local Attachment*, p. 33, *Pt. II. l. 107*
Hideos . . . What then will make our hideous pride to sink. TRENCH. *Sabbation, &c. p. 171, Sonnet XIV. l. 9*
High . . . High, as their alps, the people's pride. . P. J. BAILEY. *Festus*, p. 87 *Scene, The Surface*, l. 88
High-blown . . My high-blown pride, at length broke under me. SHAKSPEARE. *Henry VIII. Act III. Sc. II. l. 419*
High-boasting . . ——— delusion's mischiefs,
 Blindness and error, and high-boasting pride. . T. SCOTT. *Human Life*, l. 359, *D.C. Vol. VI. p. 114*
High-bounding . . ——— with high-bounding pride. . BYRON. *Works*, p. 399, *Hours of I. The Tear*, l. 21
High-crested . . ——— exclude high-crested pride;
 Nymph of Amazonian stride. . W. HAMILTON. *Ode II. line 55, B.P. Vol. IX. p. 420*
High-dutch . . Thy low-born offal, and thy high-dutch pride. . DANIEL. *Modern Dunciad*, page 87, line 4
High engendered . ——— high-engender'd pride,
 Ting'd the pure mind, with earthly dark alloy. BOYD. *Woodman's Tale, Canto II. line 249*
High-plumed . . ——— high-plum'd pride, lies humbled in the dust. MALLET. *Eurydice, Act IV. line 151*
High-vaulting . . ——— high-vaulting pride disdain'd
 The smooth dominion of old use ——— . MILMAN. *Samor*, page 28, *Book II. line 155*
Honest . . . ——— 'tis their pride,
 An honest pride, and let it be their praise. . BYRON. *Childe Harold, Canto IV. Stanza XXXI.*
Honourable . . ——— on her lips there sate a smile which spake
 The honourable pride ——— . SOUTHEY. *Roderick, Vol. II. p. 52, Pt. II. XVIII. l. 30*
Horrible . . . ——— horrible pride
 The matchless Apis quell'd ——— . POTTER. *Æschylus, The Supplicants*, line 291
Hot . . . ——— his hot pride, drew him to disgrace me. . BEAUM. & FLETCH. *Maid's Tragedy, Act V. l. 217*
Hungry . . . ——— self-retired in hungry pride. . KEATS. *Isabella, Stanza XVII. line 2*
Iberian . . . ——— the vain bubble of Iberian pride
 That overcroweth all the world ——— . JOS. HALL. *Satires, Bk. V. Sat. II. l. 37, E.P. V. p. 280*
Ill-judging . . ——— perhaps ill-judging pride,
 From friends and foes alike, had aim'd to hide. POLWHELE. *Traditions & Recollections, II. p. 744*
Imperial . . . Resistless love subdues imperial pride. . SOTHEY. *Wieland, Oberon, Canto XI. Stanza XXI.*
Imperious . . . There tyrants cease from their imperious pride. SYLVESTER. *Job Triumphant, Book I. line 261*
Impious . . . ——— punish their blindly impious pride. . THOS. STANLEY. *Poems*, p. 80, *The Relapse*, l. 5
Inconsiderate . . Weighing thy inconsiderate pride,
 Thou shalt in vain accuse it. . THOS. STANLEY. *Poems*, p. 70, *The Revenge*, l. 5
Indignant . . ——— indignant pride the thought repell'd. . HULL. *Plantagenet's Tale*, l. 199, *E.O.B. IV. 10*
Injurious . . . ——— his injurious pride,
 Fill'd for this house the cup of desolation. . POTTER. *Æschylus, Agamemnon*, line 1472
Inordinate . . Of poore estate, of pride inordinate. . SKELTON. *Boke of Colyn Clout*, l. 640, *E.P. II. p. 285*
Insatiate . . . Tyrants by the sale of human life, heap fame
 To their wide-wasting and insatiate pride. . SHELLEY. *Queen Mab, Canto v. line 66*
Insolent . . . Insolent pride made monstrous ——— . BEAUM. & FLETCH. *Custom of the Country, A. IV. l. 4*
Insulting . . . That hateful vice, insulting pride,
 Every human power defied. . FRANKLIN. *Sophocles, Ædipus Tyrannus, A. III. 406*
Intense . . . ——— Pride intense, and inborn majesty. . MILMAN. *Samor*, page 238, *Book VIII. line 530*
Interminable . . But his heart was swollen, and turn'd aside,
 By deep interminable pride. . BYRON. *The Siege of Corinth*, line 609
Intolerant . . ——— intolerant pride ——— . CUMBERLAND. *Calvary, Book VII. line 810*

- Kingly* . . . ——— Atrides, he with kingly pride . . .
Repulsed the sacred sire ——— . POPE. *Homer, Iliad, Book I. line 33*
- Lazy* . . . There was a path to lazy pride unknown . . .
That led thee up to fame ——— . CUMBERLAND. *The Confession, Act V. line 249*
- Loathsome* . . . Loathsome pride, rejoiceth wealth in quiet. . .
SURREY. *Psalm LXXIII. l. 6, E.P. Vol. II. p. 358*
- Lofty* . . . ——— loftie pride, that dwells . . .
In towred courts, is oft in shepherd's cells. . . MARLOWE. *Hero & Leander, Sestiad, l. line 393*
- And lofty pride bare its aspiring head . . .
At our approach ——— . LILLO. *Fatal Curiosity, Act III. Scene i. line 23*
- Lofty-staring* The winged giant, lofty-staring pride. . .
That in the clouds her braving crest doth hide. . . SYLVESTER. *Du Bartas, The Furies, line 673*
- Low* . . . ——— selfishness, low pride, and spleen combin'd. MICKLE. *Sir Martin, Canto II. l. 3. E.P. XVII. p. 548*
- Luciferous* . . . ——— he hath advanced his own merits,
And justified with luciferous pride. . . SHIRLEY. *Chabot, Act III. Scene II. line 327*
- Lucifrian* . . . ——— from Spain what brought'st thou else beside,
But lofty looks, and their lucifrian pride. . . MARSTON. *Misc. Poetry, p. 146, Satire II. l. 152*
- Mad* . . . ——— mad pride brought the whole ruin on. . .
SOUTHEY. *Joan of Arc, Book II. line 79*
- Manly* . . . No haughty boasting but a manly pride. . .
DRYDEN. *Conquest of Granada, Pt. 1. Act V. l. 207*
- This touch'd his soul, and with a manly pride,
Thus spake the hero ——— . WOTY. *Works, II. p. 111, Prospect of Life, l. 408*
- Mischievous* . . . ——— those mischievous pests,
Pride and interest corrupted mankind. . . WEST. *Poems & Plays, Vol. II. page 191, line 1*
- Monarchal* . . . ——— Satan with monarchal pride,
Conscious of highest worth ——— . MILTON. *Paradise Lost, Book II. line 428*
- Murdering* . . . O murdering pride thou dost all reason kill. . .
LEE. *Tragedy of Nero, Act I. line 263*
- Natural* . . . ——— the damsel's breast
Some touch of natural pride confessed. . . HANKINSON. *Poems, page 123, Ishmael, St. IV.*
- Neglectful* . . . And there are dainty themes of grief,
Neglectful pride, and cankering scorn. . . HOOD. *Poems, Vol. II. p. 267, To Melancholy, l. 10*
- Needful* . . . Whatever nature has in worth deny'd,
She gives in large recruits of needful pride. . . POPE. *Essay on Criticism, l. 206, E.P. XII. p. 160*
- Never-failing* What the weak head with strongest bias rules
Is pride, the never-failing vice of fools. l. 204, E.P. XII. p. 160
- Noble* . . . Can that high heart descend to tenderness?
Not whilst noble pride upheld it ——— . DIGBY. *Elvira, Act III. Scene II. line 15*
- Th' unconquer'd soul its noble pride retains. . .
HOOLE. *Tasso, Jerusalem, Book VIII. line 163*
- Obdurate* . . . ——— affliction and dismay,
Mixed with obdurate pride and stedfast hate. . . MILTON. *Paradise Lost, Book I. line 58*
- Obtrusive* . . . Pride they possess'd, that neither strove to hide,
But not obtrusive ——— . CRABBE. *Tales of the Hall, Book II. line 18*
- O'erweening* . . . Now with o'erweening pride elate. . .
G. WEST. *Pindar, Nemean Ode, XI. Epode II.*
- Offensive* . . . ——— not offensive nor obtrusive pride. . .
CRABBE. *Tales of the Hall, Book II. line 18*
- Ore-swelling* . . . With caution to o'erlay ore-swelling pride. . .
OGILBY. *Fables, Book II. Horse & the Asse, l. 80*
- Ostentatious* . . . ——— pomp, bestow'd by ostentatious pride,
Who to a life of want relief denied. . . SAVAGE. *The Wanderer, C. v. l. 287, E.P. XI. 313*
- Overbearing* . . . As power and wealth his views supply'd,
'Twas seen in overbearing pride. . . GAY. *Fables, Pt. II. Fab. x. l. 44, E.P. X. p. 538*
- Overweening* . . . How have I wander'd,
Misled by overweening pride. . . SHIRLEY. *The Picture, Act IV. Scene III. l. 108*
- Outrageous* . . . O wretched land, if his outrageous pride
Should once attain the crown ——— . SACKVILE. *Ferrex & Porrex, Act V. Sc. II. l. 89*
- Pampered* . . . From pamper'd pride no pity could I meet,
Which never feels for suff'rings not its own. . . BIDLAKE. *Poems, p. 125, Elegy III. The Penitent, l. 75*
- Peacock* . . . Who bends not wand'ring eyes
To greate men's peacock pride. . . SIDNEY. *Psalms of David, Ps. XL. line 18*
- Peevish* . . . Their peevish pride puffte up my swelling harte. GASCOIGNE. *Sonnet III. l. 9, E.P. II. page 490*
- Philosophic* . . . The stoic, last, in philosophic pride,
By him call'd virtue ——— . MILTON. *Paradise Regained, Book IV. line 308*

- Pompous* . . . ——— they strive themselves to raise,
Through pompous pride and foolish vanity. . . SPENSER. *Tears of the Muses*, l. 92, E.P. III. 347
- Poor* . . . How poor a thing is pride! when all as slaves
Differ but in their fetters, not their graves. . . DANIEL. *The Civil War*, Bk. V. l. 679, E.P. III. 484
- Preposterous* . Otho, whose preposterous pride first dar'd. . . GIFFORD. *Juvenal*, Satire III. line 223
- Presuming* . Beneath a mask he traced presuming pride. . . SCOTT. *Human Life, Manhood*, Part II. line 182
- Presumptuous* Shall man's presumptuous pride control
Thy pow'r, O sovereign ruler of the skies? . . . POTTER. *Sophocles, Antigone*, line 641
- Prodigious* . ——— elated with prodigious pride. . . BLACKMORE. *Paraphrase on Job*, line 1943, p. 75
- Prosperous* . Pleasure's maddening rites you seek,
Elate with prosperous pride. . . SARGENT. *Vision of Stonehenge*, Stanza VIII. l. 7
- Proteus-like* . Proteus-like, varying pride, vain without end. . . DANIEL. *Civil Wars*, Bk. I. 640, E.P. III. p. 464
- Puffing* . In flaunting yeres I flaunting flourish'd forth
Amid delight, puffed up with puffing pride. . . T. PROCTOR. *Fall of Folly*, l. 14, *Heliconia*, Pt. I. 143
- Purple* . ——— purple pride, that scowls on wretchedness. . . COLERIDGE. *Juvenile Poems, Sonnet x.* line 11
- Rampant* . ——— necks laid down to rampant pride. . . DE FOE. *Jure Divino*, Book XI. line 441
- Rank* . . . ——— the sad effect of wealth, rank pride—
Mount a beggar, how the rogue will ride. . . WOLCOTT. *Wks. of P. Pindar*, Vol. III. p. 166, l. 29
- Rankling* . ——— rankling pride ——— . . . CUMBERLAND. *Calvary*, Book II. line 274
- Rash* . . . ——— rash pride and lust thy soul provoke. . . STAPYLTON. *Juvenal, Satyre* VIII. line 178
- Reasoning* . In pride, in reasoning pride, our error lies,
All quit their sphere, and rush into the skies. . . POPE. *Essay on Man, Epistle i.* line 123
- Rebellious* . ——— rebellious pride control,
And bow to Heaven's behest ——— . . . GISBORNE. *Poems*, page 133. *The Duellist*, line 39
- Remorseless* . ——— the image of remorseless pride. . . WEST. *Poems and Plays*, Vol. I. 144. *Elegy i.* l. 21
- Reptile* . . . Revenge, and reptile pride are there,
Ambition fell, ignoble strife. . . BACHELOR. *Village Scenes*, 124. *War, an Ode*, 35
- Respectless* . ——— this luckless brood is risen,—
Respectless pride, and lustful idleness. . . QUARLES. *Feast for Wormes, Meditation* XII. l. 23
- Roman* . . . Men with Roman pride. . . COWLEY. *Mistress, Dialogue*, 27. E.P. VII. p. 123
- Ruthless* . . . ——— banish cold reserve and ruthless pride,
That bid affection's trembling flame expire. . . HUDDERSFORD. *Salmagundi*, p. 29, *Ode* III. line 11
- Saucy* . . . ——— you may chide it as a saucy pride,
In me to name or look at honour. . . SHIRLEY. *Gentleman of Venice, Act* III. Sc. II. 98
- Sceptred* . . . ——— well he knew to turn from flattery's shrine,
To drop the sweeping pall of sceptred pride. . . T. WARTON. *Elegy*, l. 14. E.P. Vol. XVIII. p. 91
- School-taught* Let school-taught pride dissemble all it can,
These little things are great to little man. . . GOLDSMITH. *The Traveller*, l. 41. E.P. XVI. p. 490
- Scowling* . . . ——— infernal frenzies, scowling pride
Envy, revenge, hate, anger ——— . . . HEMING. *Themes of Admiration*, page 54, line 1
- Scrupulous* . Here no bars of scrupulous pride forbid. . . SARGENT. *The Mine, A Dramatic Tale*, line 324
- Secret* . . . He saw, with secret pride, their deep amaze. . . JONES. *Arcadia*, l. 215. E.P. Vol. XVIII. p. 448
- Self-admiring* ——— men, whom self-admiring pride,
With all its baits, could never draw aside. . . BOURNE. *Works*, Vol. I. p. 17. *The Song*, &c. 151
- Self-adored* . ——— the truth is clear, though impious pride
Be self-adored ——— . . . J. BROWN. *On Honour*, l. 22. B.P. Vol. X. p. 884
- Selfcongratulating* . The child of self-congratulating pride,
Begot on fancied innocence ——— . . . COWPER. *The Task*, Book V. 622. E.P. XVIII. 695
- Self-deified* . . . ——— the truth is clear, though impious pride
Be self-deified ——— . . . J. BROWN. *On Honour*, l. 22. B.P. Vol. X. p. 884
- Self-enamoured* . Where is self-enamour'd pride,
Tinsel vanity beside. . . [page 566] . . . PATTISON. *Morning Contemplation*, 81. E.P. VIII.
- Self-glorious* . ——— free from vainness and self-glorious pride. . . SHAKESPEARE. *King Henry V. Act* V. Chorus, l. 20
- Selfish* . . . ——— cold, selfish pride, their sovereign passion. . . HAYLEY. *Happy Prescription, Act* II. Sc. i. l. 163
- Self-willed* . Yet shall this Jove, with all his self-will'd pride,
Learn humbler thoughts ——— . . . POTTER. *Æschylus, Prometheus Chained*, line 916
- Senseless* . . . This arm shall yet thy senseless pride chastise. . . HOOLE. *Tasso, Jerusalem*, Book XIX. line 14
- Serpent* . . . Back on herself her serpent pride had curled. . . TENNYSON. *Poems*, Vol. I. 152. *Palace of Art*, 181

- Shameless* . ——— others, pamper'd in their shameless pride,
Are served in plate ——— . DRYDEN. *Juvenal, Satire ix. line 64* [IX. p. 418]
- Sinful* . . . Then grudging hate, and sinful pride succeed. . W. HAMILTON. *To the Countess of E—, l. 69. E.P.*
- Solemn* . . . The solemn vice of greatness. . POOLE. *English Parnassus, page 458*
- Sottish* . . . But tales of sottish pride and insolence. . BUTLER. *Misc. Thoughts, l. 593. E.P. VIII. 225*
- Spiritual* . . . Shun pride, O Rae!—shun spiritual pride! . HOOD. *Poems, Vol. I. p. 109. To Rae Wilson, 313*
- Splendid* . . . Where Fortune reigns, in splendid pride,
What madding thousands crowd her shrine. . WOLCOTT. *Works of Peter Pindar, Vol. III. p. 264*
- Squeamish* . . ——— let nought delay;
Nor squeamish pride, nor gloomy care. . ANON. *Song, line 4. D.C. Vol. IV. page 275*
- Stately* . . . ——— pity deigns her lily hand to lend
To stately pride ——— . BOYD. *Woodman's Tale, Canto v. line 368*
- Stern* . . . In vain stern pride yet struggles ——— . SOTHEY. *Wieland, Oberon, Canto viii. St. LXVII.*
- Stiff* . . . ——— stiff pride and hatred spread the snare. . ROBERTS. *Judah, &c. Vol. II. 118. To the Jews, l. 14*
- Stiff-necked* . . Swol'n with self-flatteries sits stiff-necked pride. SEWARD. *On Female Right, 81. B.F.P. Vol. VI. 21*
- Stiff-rumpt* . . Self-conceit, and stiff-rumpt pride,
That grin at all the world beside. . SOMERVILLE. *Ep. to Ramsay, 91. E.P. Vol. XI. 199*
- Stormy* . . . ——— vanity's wild gust, and stormy pride,
Drove thy strong bark in evil hour. . HAYLEY. *Poems, II. p. 53. Essay on Hist. Ep. II. 453*
- Struggling* . . ——— struggling pride,
That curbs to scorn the wrath it cannot hide. . BYRON. *Lara, Canto i. Stanza xxiv. line 11*
- Stubborn* . . ——— thy stubborn pride
That spurns the gentle office of humanity. . ROWE. *Tamerlane, Act II. Scene II. l. 202*
- I've tried in stubborn pride to steel
My heart ——— . WHITE. *Village Poor House, p. 8, Song, St. v.*
- Sturdy* . . . ——— the sturdy pride of a wrong'd man. . J. BAILLIE. *The Beacon, Act II. Scene III. line 26*
- Sullen* . . . ——— the slave deserves to die,
Who durst with sullen pride refuse my mercy. . ROWE. *Tamerlane, Act IV. Scene II. line 474*
- Supercilious* . . ——— supercilious pride
His song neglected, or his powers decried. . HAYLEY. *Essay on Epic Poetry, Epis. II. l. 137*
- Supple* . . . ——— mischief hid
In fawning hate and supple pride. . HABBINGTON. *Castara, 250, Pt. II. To the Earl of Ar. 21*
- Surly* . . . ——— love is duty, on the female side, . . .
[On man's] sensual gust, sought with surly pride. DRYDEN. *Palamon & Arcite, Book III. line 231*
- Swelling* . . . Thralls of vain glory, thralls of swelling pride,
Unnumber'd fools ——— . T. SCOTT. *Cebes, Picture of Life, 445, D.C. VI. 117*
- Swoln* . . . ——— you are too fond,
And feed a pride, that's swoln too big already. MASSINGER. *Duke of Milan, Act IV. Sc. III. l. 95*
- Thankless* . . When thus Creation's charms around combine;
Amidst the store, should thankless pride repine. GOLDSMITH. *The Traveller, l. 38, E.P. Vol. XVI. 490*
- Thoughtless* . . What thoughtless pride to spurn that humble state. FAWKES. *Menander, Fragments, E.P. XVI. p. 256*
- Thrifless* . . . ——— lift me from each extreme,
Of thrifty meanness, thrifless pride ——— . WIFFEN. *Garcilasso, Elegy II. To Boscan, line 14*
- Towering* . . . Pride, towering pride,
And boiling lust, sit side by side. . BROME. *The Lamentation, l. 11, E.P. Vol. VI. p. 664*
- Tumid* . . . ——— no more with tumid pride inflate. . BLACKLOCK. *The Graham, Canto iv. l. 94, B.P. XI. [1218]*
- what hast thou done,
To compare, in thy tumid pride, with me? SHELLEY. *Falsehood & Vice, 18, Notes to Queen Mab*
- Tyrannic* . . . ——— quell tyrannic pride with peerless pow'r. SMART. *Goodness of the S.B. l. 134, E.P. XVI. p. 35*
- Tyrant* . . . Mad, mad with tyrant pride see Jeff'ries rage. MYTTON. *Chronicle of Eng. l. 245, E.O.B. III. p. 267*
- Vain* . . . ——— prais'd Sesostri's whom vain pride did snare. STERLINE. *Doomsday, Hour VI. Stanza XLIII.*
- Vaunting* . . ——— thus I spake, lest they with vaunting pride,
Should triumph ——— . WHEATLAND. *Psalms of David, p. 98, xxxviii. l. 37*
- Virtuous* . . . ——— love and admiration had their part,
And virtuous pride ——— . SOUTHEY. *Roderick, Vol. II. p. 27, Pt. II. xvi. 115*
- Unconquerable* . . ——— well-skill'd to hide
All but unconquerable pride. . BYRON. *The Bride of Abydos, Canto i. line 29*
- Unfeeling* . . . ——— cold unfeeling pride, . . .
Too oft [Love's] rites have misapplied. . PHILLIPS. *The Ocean Cavern, Canto III. line 967*

- Ungrateful* . . I know thee now by thy ungrateful pride. . . DRYDEN. *State of Innocence, Act III. Sc. 1. l. 189*
Unmanly . . — base reproaches, and unmanly pride. . . POPE. *Homer, Iliad, Book V. line 809*
Unregarding . . — viewing his foes with scornful eyes,
 Stalks careless on with unregarding pride. . . POPE. *Homer, Iliad, Book XX. line 202*
Unsociable . . — proud, and in their pride unsociable. . . FORD. *Love's Sacrifice, Act I. Scene 1. line 53*
Unsufferable . . — wilt thou with unsufferable pride,
 Despise thy brethren and thy God deride. . . BLACKMORE. *Paraphrase on Job, page 45, line 24*
Untamed . . — you with stubborn and untamed pride,
 Had stood against him ———— . . . SACKVILLE. *Ferrex & Porrex, Act II. Sc. 1. l. 5*
Unthinking . . Fantastic madness of unthinking pride. . . ROWE. *Lucan, Pharsalia, Book X. line 218*
Unutterable . . ——— blind, impious man,
 Who glories in unutterable pride. . . POPE. *Homer, Iliad, Book XIV. line 162*
Unyielding . . ——— such unyielding pride. . . SACKVILLE. *Ferrex & Porrex, Act II. Sc. 1. l. 72*
Upstart . . Think you that we can brook this upstart pride. . . MARLOWE. *Edward II. l. 339, A B Drama, I. p. 164*
Useless . . [Man] seeks by useless pride,
 With withering leaves that nakedness to hide. . . COWLEY. *Tree of Knowledge, l. 23, E. P. Vol. VII. 75*
Wanton . . Let now your arms chastise their wanton pride. . . BLACKMORE. *Prince Arthur, Book VII. line 740*
Warbling . . Pride to her idoll selfe, with warbling voyce,
 Sing hymnes and anthems of especial choyce. . . STORER. *Life & Death of Wolsey, Triumphans, l. 158*
Well-supported . . ——— well-supported pride,
 Which awes, but yet offends not ——— . . . BYRON. *Werner, Act IV. Scene 1. line 33*
Wide-wasting . . — wide-wasting and insatiate pride. . . SHELLEY. *Queen Mab, Canto v. line 66*
Windy . . Conceited gowk ! puff'd up wi' windy pride. . . BURNS. *The Brigs of Ayr, line 107*
Wounded . . Know you that wounded pride alone,
 Can change a tender heart to stone. . . W. HERBERT. *Misc. Poetry, 19, Argensola, Ode, 48*

QUARREL.

- Ancient* . . Who set this ancient quarrel new abroad ? . . SHAKSPEARE. *Romeo and Juliet, Act I. Sc. 1. l. 108*
Angry . . Who than a woman, fitter to assuage
 The angry feuds of men ? ——— . . CUMBERLAND. *The Sybil, Act V. line 244*
Barbarous . . For Christian shame, put by this barbarous brawl. SHAKSPEARE. *Othello, Act II. Scene III. line 178*
Bickering . . ——— oft has this mock game
 To dudgeon led, and bickering broils ——— . . HAWES. *Horace, Epistles, Book I. Ep. XIX. l. 71*
Bitter . . ——— loud and bitter the quarrel arose. . . HOOD. *Miss Kilmanseg, &c. line 2235*
Black . . That black fiend, Contention, whom, would to God,
 might die ? . . . CHAPMAN. *Homer, Iliads, Book XVIII. line 100*
Bloody . . ——— the bloody quarrel grew
 From grounds that claim a reference. . . MASSINGER. *The Parliament of Love, V. Sc. 1. 18*
Bold . . ——— contention bold, with iron lungs. . . MOORE. *Trial of Selim, 41. E. P. Vol. XIV. p. 202*
Brave . . When a brave quarrel doth to arms provoke,
 Why should we fear ? ——— . . HABINGTON. *Castara, 365, Pt. IV. To Sir H. P. 35*
Cankered . . ——— the stop gap to some cankered feud. . . W. SCOTT. *Poetry of the Waverley Novels, &c. p. 132*
Civil . . Three civil broils, bred of an airy word,
 Have thrice disturbed the quiet of our streets. . . SHAKSPEARE. *Romeo and Juliet, Act I. Sc. 1. l. 93*
 Oh, what a world of land and seas
 Might they have won, whom civil broils have slain ! MARLOWE. *Lucan, Pharsalia, Book I. line 14*
Clamorous . . There lives the keen debate, the clamorous brawl. GIFFORD. *Juvenal, Satire VI. line 396*
Contentious . . ——— contentious broils, and altercation vain. COWPER. *Homer, Iliad, Book II. line 451*
Controversial . . From Mandeville you take your morals ;
 Your faith, from controversial quarrels. . . CAMBRIDGE. *Dialogue, l. 88. E. P. XVIII. p. 284*
Cruel . . In cruel broils engaged, and deadly strife. . . THOMSON. *Castle of Indolence, I. 489. E. P. XII. 459*
Cursed . . This cursed quarrel be no more renewed. . . DRYDEN. *Homer, Iliad, Book I. 787. E. P. Vol. IX. 145*
Curst . . Now, all dire feuds, and curst contentions o'er,
 They sleep in peace ——— . . FAWKES. *Bramham Park, l. 121. E. P. XVI. p. 236*
Damned . . Fortune, on his damned quarrel smiling,
 Shew'd like a rebel's ——— . . SHAKSPEARE. *Macbeth, Act I. Scene II. line 16*

- Deadly* . . . What stratagems,—how fell, how butcherly,
This deadly quarrel daily doth beget! . . . SHAKSPEARE. *3 King Hen. VI. Act II. Sc. v. l. 91*
- Desperate* . . . ——— they had a desperate quarrel
About a little small-beer barrel. . . . WOLCOTT. *Works of Peter Pindar, III. p. 141, l. 21*
- ——— in some desperate feud of after time
He sheltered there ——— . . . BYRON. *The Island, Canto IV. Stanza IX. line 11*
- Dishonourable* His daughter's hand is deem'd the spoil
Of such dishonourable broil. . . . W. SCOTT. *Lady of the Lake, Canto II. St. XXXIV. 27*
- Distracted* . . . What madness is it in distracted broils
To end our happy days ——— . . . DART. *Tibullus, Book I. Elegy x. line 49*
- Domestic* . . . ——— what! in a town of war!
To manage private and domestic quarrels! . . . SHAKSPEARE. *Othello, Act II. Scene III. line 222*
- Doughty* . . . The prelude to our doughty quarrel, hear. . . . GIFFORD. *Juvenal, Satire III. line 406*
- Drunken* . . . Of drunken quarrels beware ——— . . . DRYDEN. *Ovid, Art of Love, I. 663. E.P. IX. 137*
- In drunken quarrels eager to engage
Till justice lodg'd him in the cage. . . . ANON. *Poems on State Affairs, Vol. II. page 352*
- False* . . . In a false quarrel there's no true valour. . . . SHAKSP. *Much Ado About Nothing, V. Sc. I. l. 134*
- Fatal* . . . ——— I can discover all
The unlucky manage of this fatal brawl. . . . SHAKSP. *Romeo and Juliet, Act III. Sc. I. l. 149*
- My cause doth interest this fatal quarrel. . . . FORD. *Perkin Warbeck, Act III. Scene IV. line 123*
- Fearful* . . . ——— revenge did paint
The fearful difference of incensed kings. . . . SHAKSPEARE. *King John, Act III. Sc. I. line 244*
- Fell* . . . ——— these feuds, so fierce and fell,
The abbot reconciles. . . . W. SCOTT. *Lord of the Isles, Canto II. St. IV. l. 32*
- Fierce* . . . ——— Jove plunges those he hates
In fierce contention, and in vain debates. . . . POPE. *Homer, Iliad, Book II. line 447*
- Starv'd by reserve, or flush'd with fierce dispute. . . . COWPER. *The Task, Book V. 472. E.P. XVIII. l. 94*
- Furious* . . . Cambridge, from furious broils of state,
Foresees her near approaching fate. . . . [page 294
LITTLETON. *Letter to a Young Gent. 109. D.C. VI.*
- Glorious* . . . This glorious quarrel come we to advance. . . . ANON. *Poems on State Affairs, Vol. III. page 410*
- Good* . . . A good quarrel to bleed to death upon. . . . SHAKSPEARE. *Troilus and Cressida, II. Sc. III. l. 74*
- No malice, sir;—no more than well becomes
So good a quarrel ——— . . . SHAKSPEARE. *2 Henry VI. Act II. Sc. I. line 28*
- Hated* . . . ——— let each, these hated broils forbear. . . . BLACKLOCK. *The Grahame, C. I. 235. BP. XI. 1214*
- Hateful* . . . ——— acts of hateful strife—hateful to all. . . . MILTON. *Paradise Lost, Book VI. line 264*
- High* . . . Solve high dispute with conjugal caresses. . . . MILTON. *Paradise Lost, Book VIII. line 55*
- Thus did the sire the high contention close. . . . PITT. *Virgil, Æneis, Book X. line 180*
- Home-bred* . . . Worse than the wars the home-bred quarrel grew. . . . WARNER. *Albion's England, Chap. XXVI. l. 80*
- Home-raised* . . . ——— oh, could I as bravely,
In home-raised broils have strove, it had been well. . . . J. BAILLIE. *Family Legend, Act V. Scene III. l. 49*
- Honourable* . . . ——— cause, just, and quarrel, honourable. . . . SHAKSPEARE. *King Henry V. Act IV. Sc. I. l. 129*
- Hopeless* . . . Why this hopeless feud,—
This worse than civil strife? . . . ANON. *Assoc. Minstrels, p. 91. Remonstrance, l. 1*
- Hot* . . . And so their hot contention was foregone. . . . ROSE. *Ariosto, Orlando, Canto I. Stanza XXI.*
- Ill-managed* . . . End to put to that ill-managed quarrel. . . . CHAMBERLAIN. *Pharonnida, Book III. C. I. l. 287*
- Infuriate* . . . ——— drunken rage
Encountered Theseus with infuriate brawl. . . . BOYD. *Dante, Purgatorio, Canto XXIV. St. XXVI.*
- Insensate* . . . And heartfelt anger nerve th' insensate brawl. . . . HILL. *Art of Acting, l. 78. B.P. Vol. VIII. p. 704*
- Intestine* . . . ——— intestine feuds, and mutual jars. . . . PRIOR. *Ode to the Queen, St. XXV. E.P. X. p. 180*
- Jarring* . . . ——— all jarring feuds compose
And hush the warring nations. . . . LORT. *On the Peace, l. 51. N.C. Vol. VIII. p. 190*
- Just* . . . Thrice is he armed that hath his quarrel just. . . . SHAKSPEARE. *King Hen. VI. Pt. II. Act III. Sc. II. 236*
- Keen* . . . Then rose contention keen ——— . . . FAWKES. *Apollonius, Argonautics, Bk. I. l. 1648*
- Known* . . . ——— no known quarrel were in question. . . . SHAKSPEARE. *Henry V. Act II. Sc. IV. line 18*
- Lasting* . . . Both here and hence pursue me, lasting strife. . . . SHAKSPEARE. *Hamlet, Act III. Scene II. line 229*
- Litigious* . . . ——— litigious quarrel ——— . . . POOLE. *English Parnassus, page 165*
- Loud* . . . No loud contention doth his ears assail. . . . MENDEZ. *Autumn, line 66. D.C. Vol. IX. p. 244*
- Mad* . . . ——— justly would our neighbours smile
At these mad quarrels ——— . . . [VII. page 69
COWLEY. *On His Majesty's Return, line 30. E.P.*

- Mad'ning* . . . Fantastic passions maddening brawl. . . COLERIDGE. *Works*, p. 55. *Pains of Sleep*, line 25
- Merciless* . . . The quarrel arose, fierce and merciless. . . HOOD. *Miss Kilmanseg*, &c. line 2236
- Midnight* . . . The wanton rose, and the midnight broil. . . GRAINGER. *Tibullus*, Book I. *Elegy* 1. line 116
- Mighty* . . . ——— there's a mighty quarrel here,
And you are chosen umpire ——— . RANDOLPH. *Amyntas*, Act I. Scene III. line 166
- Mortal* . . . ——— if the difference be so mortal,
It cannot be ta'en up ——— . BEAUM.&FLETCH. *Love's Pilgrimage*, A.V. Sc.IV.372
- And deem'st thou me so mean of mood
As to forget the mortal feud? . . . W. SCOTT. *Lord of the Isles*, Canto III. St. III. l. 5
- Needless* . . . There I found quarrels, needless and senseless. . . J. FLETCHER. *Rule a Wife and Have a Wife*, Act
- Nice* . . . ——— Romeo bid him bethink
[IV. Sc. iv. line 37
How nice the quarrel was ——— . SHAKESPEARE. *Romeo and Juliet*, Act III. Sc. 1. 160
- Noisy* . . . ——— suppress the noisy broil. . . CROWNE. *Church Scuffle*, III. 24. N.C. III. p. 300
- Old* . . . ——— the old quarrel betwixt the town. . . BEAUM.&FLETCH. *Love's Pilgrimage*, A.IV. Sc.II.256
- Outrageous* . . . Mov'd with remorse at these outrageous broils. . . SHAKSP. 1 *Henry VI.* Act V. Scene v. line 97
- Peevish* . . . Some peevish quarrel straight to pick. . . DRYDEN. *Persius*, *Satire* III. line 20
- Pitiless* . . . I could not leave him in that pitiless brawl. . . J. BAILLIE. *Ethwald*, Act II. Scene 1. line 69
- Poor* . . . ——— let's lay this poor contention by,
And friendly live together ——— . RANDOLPH. *Muses' Looking-glass*, Act I. Sc. IV.149
- Private* . . . What private feuds the troubled village stain. . . BYRON. *Childe Harold*, Canto 1. St. LXXXIII. l. 5
- Rancorous* . . . Feuds, rancorous feuds, among thy people rife. . . POLWHELE. *Traditions and Recollections*, II. p. 766, 8
- Rash* . . . ——— this rash contention cease:—
He meets my anger first who wounds the peace. HOOLE. *Tasso*, *Jerusalem*, Book XIX. line 508
- Reasonable* . . . ——— it is a quarrel just and reasonable,
To be revenged ——— . SHAKESPEARE. *Richard III.* Act I. Scene II. l. 141
- Ridiculous* . . . We shall much disgrace, in brawl ridiculous,
The name of Agincourt ——— . SHAKSP. *King Henry V.* Act IV. Chorus, line 51
- Rough* . . . ——— with prudent stay, he long deferr'd
The rough contention ——— . PHILIPS. *Blenheim*, l. 277. E.P. Vol. VIII. p. 382
- Rude* . . . He bade the crowds from rude contentions cease. . . CRANWELL. *Vida Christiad*, Book IV. line 1076
- We pray you to avoid so rude a brawl. . . CUMBERLAND. *The Sybil*, Act V. line 250
- Ruffian* . . . ——— the promise made you dar'd oppose,
Then made a ruffian quarrel ——— . DRYDEN. *Love Triumphant*, Act V. Sc. 1. line 369
- Savage* . . . ——— happy union!—tames the savage feuds. . . J. BEAUMONT. *Bosworth Field*, l. 121. E.P. VI. 12
- Senseless* . . . ——— flush'd with fierce dispute, a senseless brawl. . . COWPER. *The Task*, V. l. 472. E.P. Vol. XVIII. 694
- Shameful* . . . ——— shameful quarrels and opprobrious sloth. . . DENNIS. *Battle of Ramellies*, Book II. line 253
- Sharp* . . . ——— contentions sharp, of old,
As legendary tales unfold. . . PENROSE. *Essay on Public Virtue*, 147. B.P. XI. 618
- Slender* . . . Kings, on slender quarrels, run to wars. . . SACKVILLE. *Gorboduc*, Act II. Scene 1. line 146
- Slight* . . . My quarrel was not altogether slight. . . SHAKESPEARE. *Cymbeline*, Act I. Scene v. line 50
- Sought* . . . We all are confirm'd 't was a sought quarrel. . . J. FLETCHER. *Beggar's Bush*, Act I. Scene 1. l. 24
- Sour* . . . ——— supper, when 't is sauc'd
With sour contentions, 't is intolerable. . . BREWER. *Lingua*, Act IV. Scene IX. line 26
- Strife-full* . . . ——— falling out, doe stirre up strifefull broyle. . . SPENSER. *Faery Queene*, Book IV. C. III. St. xvi.
- Stormy* . . . To this comes on a stern and stormy quarrel. . . P. J. BAILEY. *Festus*, p. 250. Scene, Home, l. 868
- Sudden* . . . ——— some rash and sudden broil—
A cup too much, a scuffle, and a stab. . . BYRON. *Doge of Venice*, Act IV. Sc. 1. line 147
- Swelling* . . . ——— your swords and lances arbitrate
The swelling difference of your settled hate. . . SHAKSP. *King Richard II.* Act I. Scene 1. line 203
- Trivial* . . . When we debate our trivial difference loud,
We do commit murder in healing wounds. . . SHAKSP. *Antony and Cleopatra*, Act II. Sc. II. l. 27
- Tumultuous* . . . Lo! here a period of tumultuous broils. . . SHAKSP. *Henry VI.* Pt. III. Act V. Sc. v. line 1
- Vain* . . . Cease, then, and give the vain contention o'er. . . PITT. *Virgil*, *Æneid*, Book V. line 605
- ——— murder'd for a quarrell vaine. . . FAIRFAX. *Tasso*, *Jerusalem*, Book V. St. XXXIII.
- Vengeful* . . . ——— we are all fierce, contentious,
Restless and proud, and prone to vengeful feuds. J. BAILLIE. *Orra*, Act II. Scene 1. line 64
- Vile* . . . Silence thou, whom this vile brawl distracted. . . SHAKESPEARE. *Othello*, Act II. Scene III. line 266
- Uncivil* . . . ——— uncivil brawl ——— . ANON. *Harleian Miscellany*, Vol. X. p. 171
- Unhappy* . . . By this unhappy quarrel kings were made away. . . WARNER. *Albion's England*, edit 1592, C.LXXXV. l. 74

- Unjust* . . . ————— I should forge
 Quarrels unjust against the good ——— . SHAKSPEARE. *Macbeth*, Act IV. Scene III. l. 94
- Unlucky* . . . He pities them whose fortunes are embark'd
 In his unlucky quarrel ————— . [Scene I. l. 286
 BEAUMONT & FLETCHER. *The False One*, Act I.
- Unnatural* . . . It is a quarrel most unnatural,
 To be reveng'd on him that loveth thee. . SHAKSPEARE. *Richard III.* Act I. Scene II. l. 139
- ————— turn all your swords on me,
 So this unnatural quarrel find a grave. . J. FLETCHER. *Duke of Normandy*, A. I. Sc. i. l. 287
- Untimely* . . . ————— leave these untimely quarrels. . JONSON. *Cataline's Conspiracy*, A. III. Sc. VIII. l. 59
- Warlike* . . . ————— this poore estate of ours
 Is ever safe from storme of warlike quarrel. . FAIRFAX. *Tasso*, *Jerusalem*, Book VII. St. VIII.
- Warranted* . . . ————— like our warranted quarrel. . SHAKSPEARE. *Macbeth*, Act IV. Scene III. l. 152
- Wild* . . . ————— contentions fierce and wild
 Raise storms in hearts ————— . POTTER. *Sophocles*, *Antigone*, line 848
- Wordy* . . . A wordy altercation soon began ——— . FAWKES. *Apollonius*, *Argonautics*, Bk. IV. l. 2050
- Worldly* . . . I'm sick of worldly broils, and fain would rest. . J. BAILLIE. *Ethwald*, Act IV. Scene VI. line 7
- Wrongful* . . . ————— you are unjust, and more than so,
 In wrongful quarrel ————— . SHAKSPEARE. *Titus Andronicus*, A. I. Sc. II. l. 225

RILL.

- Amber* . . . Thro' groves of citron crept the amber rill. . OGILVIE. *Poems*, Vol. II. p. 226, *Solitude*, l. 183
- Argent* . . . — yon cool, argent rill, which Phoebus gilds. GRAINGER. *Sugar Cane*, Bk. III. l. 562, E.P. XIV. 503
- Babbling* . . . ————— the babbling rill
 That pours its music down some craggy steep. . CHEETHAM. *Literary Miscellanies*, Vol. VII.
- Brawling* . . . ————— near the margin of some brawling rill
 The cowslip brightens and the daisy glows. . ANON. *Stanzas on Spring*, l. 19, P.C. Vol. IV. p. 9
- Bright* . . . ————— cross the road a bright rill hurried. . GISBORNE. *Walks in a Forest*, p. 15, *Spring*, l. 269
- Bubbling* . . . And bubbling rills in sweeter notes discharge
 Their liquid stores ————— . JAGO. *Edge-hill*, Bk. I. l. 205, E.P. XVII. p. 289
- Bursting* . . . ————— from lone cliffs a bursting rill expands. . DARWIN. *Botanic Garden*, Pt. II. Canto II. l. 205
- Careless* . . . By gelid founts and careless rills to muse. . THOMSON. *The Seasons*, *Summer*, line 208
- Chalybeate* . . . ————— atoms that chalybeate rills
 Wash from their mineral channels. . [XVIII. p. 386
 MASON. *English Garden*, Book III. l. 368, E.P.
- Chrystal* . . . ————— yonder winding chrystal rill
 Slides through its smooth-shorn margin. . J. SCOTT. *Amwell*, l. 104, E.P. Vol. XVII. p. 465
- Classic* . . . ————— classic rills where Tiber's fountains pour. . GISBORNE. *Poems*, 3d edit. p. 168, *Innovation*, l. 137
- Clear* . . . ————— clear rills in wild meanders run. . DRAYTON. *Poly-olbion*, XIX. l. 18, E.P. Vol. IV. 323
- Cool* . . . ————— thrice the hill
 My steps have wound to try the coolest rill. . BYRON. *Corsair*, Canto I. Stanza XIV. line 86
- Cooling* . . . Our browsing cattle seek the cooling rill. . FAWKES. *An Eclogue*, line 16, P.C. Vol. XII. p. 75
- Creeping* . . . [Rains] to torrents raise the creeping rills. . DRYDEN. *Virgil*, *Aeneis*, Book IV. line 238
- Curling* . . . [Torrents] o'er the lawn diffus'd their curling rills. FAWKES. *Calypso & her Grotto*, l. 43, E.P. XVI. 238
- Dancing* . . . Level river, dancing rill. . MASON. *Il Pacifico*, l. 58, D.C. Vol. VIII. p. 182
- Dashing* . . . The bright and dashing rill cools the air. . MILMAN. *Martyr of Antioch*, page 89, line 9
- Delicious* . . . ————— where rills delicious glide. . S. PARTISON. *Poems*, p. 40, *Epistle*, Pt. III. l. 30
- Dimpled* . . . Tinkles the liquid lapse of dimpled rills. . WALKER. *Poems*, page 92, *Mirth*, line 65
- Disparting* . . . On every high hill shall be disparting rills. . LOUTH. *Isaiah*, Chap. xxx. verse 25
- Dripping* . . . ————— from their rocky shelves,
 Where dripping rills fast trickling strain. . RICHARDSON. *Poems*, p. 37, *Hymn to the Muse*, l. 44
- Ductile* . . . And orchards moisten'd with the ductile rills. . BRADSTREET. *Sabine Farm*, Part I. line 208
- Exuberant* . . . And thirsty cities drink the exuberant rills. . DARWIN. *Botanic Garden*, Part I. Canto I. l. 274
- Fabled* . . . Belated oft by fabled rill,
 I'll listen autumn's closing strain. . LOGAN. *Ode Written in Autumn*, l. 85, E.P. XVIII. 64
- Falling* . . . The distant murmurs of the falling rill. . TICKELL. *Kensington Gardens*, l. 60, E.P. XI. 125
- Foamy* . . . ————— foamy rill ————— . OGILBY. *Virgil*, *Aeneis*, Book IX.
- Freshening* . . . ————— beds of violets drink the freshening rills. . J. WARTON. *Virgil*, *Georgic*, Book IV. line 38

- Fruitful* . . . A fruitfull rill, by limpid fountain fed. . .
- Fuming* . . . The only sound of leaves and fuming rills.
- Gelid* . . . ——— distain thy gelid rills with blood. .
- Gentle* . . . [ing Stay thy soft-murmuring waters, gentle rill.
- Gently-murmur* ——— swelling tide or gently-murmuring rill.
- Gently-plaintive* I'll imitate the gently-plaintive rill.
- Giddy* . . . ——— the giddy rill
Hurrying its impatient tide ———
- Glassy* . . . ——— glassy rills
That wind among the daisy-vested hills.
- Glittering* . . . They lay beside our glittering rills. . .
- Gurgling* . . . ——— gurgling rills that sing the song
Which contemplation loves ———
- Gushing* . . . ——— murmurs that invite to sleep
Are heard from gushing rills ———
- Haunted* . . . Each haunted rill with silver voices rings. .
- Healing* . . . ——— gratefully the healing rill to sip.
- Huddling* . . . The huddling rill brightens with water-breaks.
- Infant* . . . The infant rill that rushes down the dell. .
- Latent* . . . Of latent rills the bubbling fount unlock. .
- Laughing* . . . [Gladness] sports through all the laughing rills.
- Limpid* . . . And limpid rills that tinkle as they run. .
- Lively* . . . ——— many a lively rill rich nurture streams.
- Living* . . . In living rills a gushing fountain broke. .
- ——— living rills of crystal weep. . .
- Loquacious* . . . And the loquacious rill goes bubbling by. .
- Lucid* . . . ——— wander where the lucid rill
Prattles beside the pine-crown'd hill.
- Many-dimpled* ——— streamlets wind
Thro' sunshine glades their many-dimpled rills.
- Mazy* . . . ——— where mazy rills mæandering shine,
The running silver trickles ———
- Mean* . . . The meanest rill, the mightiest river,
Roll'd mingling ———
- Meand'ring* . . . [Flowers] grace the banks of pure meand'ring rills.
- Melancholy* . . . [Murmurs] of dying gales and melancholy rills.
- Melodious* . . . Where now the rill melodious, pure and cool. .
- Modest* . . . O! fairer, lovelier is the modest rill,
Watering the field, the grove ———
- Mountain* . . . The deep-worn channel of the mountain rill.
- Muddy* . . . And drink my beverage from the muddy rill.
- Murmuring* . . . ——— little murmuring rill,
Whose amber waves along the pebbles glide.
- ——— dulcet sound of murmuring rill.
- Nameless* . . . ——— nameless rills that shun the light,
Stealing soft music on the ear of night. .
- Obscure* . . . A rill obscure, shrinking unnoticed, mean.
- Parsimonious* . . . Distil in showers the parsimonious rill.
- Pebbled* . . . Who, musing heard the pebbled rill complain.
- Pebbly* . . . And pebbly rills in deeper murmurs flow.
- Pellucid* . . . Quench me ye cool pellucid rills! ———
- Pensive* . . . ——— an oak whose naked roots
O'erhang a pensive rill ———
- Penurious* . . . ——— mark the path of some penurious rill.
- Petty* . . . ——— a thousand petty rills,
That tumble down the snowy hills. .
- Plaintive* . . . To a plaintive rill, transform'd their tears.
- Playful* . . . Not fed by gentle streams, or playful rills.
- ROSE. *Ariosto, Orlando, Canto XVIII. St. CXXXIX.*
- MILTON. *Paradise Lost, Book V. line 6*
- BRADSTREET. *Sabine Farm, Part II. line 341*
- DARWIN. *Botanic Garden, Part II. Canto I. line 21*
- DUNCOME. *Stock's House, l. 47, N.C. Vol. VI. p. 26*
- CHATTERTON. *Elegy on Mr. Phillips, l. 105, E.P.*
[XV. p. 480]
- BIDLAKE. *Poems, page 143, Ode I. line 30*
- T. NICHOLS. *The Wreath, p. 87, Benevolence, l. 297*
- HEMANS. *Lays of Many Lands, Isle of Founts, l. 61*
- MASON. *English Garden, Book I. line 157*
- HOWES. *Horace, Epodes, Epode II. line 28*
- DARWIN. *Botanic Garden, Part II. Canto IV. l. 41*
- SOTHEY. *Wieland, Oberon, Canto VII. Stanza LV.*
- WORDSWORTH. *Works, I. p. 50, Evening Walk, l. 53*
- BIDLAKE. *Poems, page 150, Ode II. line 46*
- SARGENT. *The Mine, a Dramatic Poem, line 105*
- BIDLAKE. *Poems, p. 86, Widow of Nain, line 117*
- PITT. *Virgil, Æneid, Book I. line 228*
- SOTHEY. *Virgil, Georgics, Book II. line 243*
- POPE. *Homer, Odyssey, Book IX. line 162*
- T. MOORE. *Works, p. 80, From High Priest, &c. l. 40*
- PRATT. *Deserted Town, l. 8, Muse's Mirror, I. p. 86*
- POLWHELE. *Poems, III. p. 16, Highland Ode, l. 7*
- SOTHEY. *Ivan, Act IV. Scene I. line 447*
- DELACOURT. *Prospect of Poetry, N.C. VII. 234*
- BYRON. *Siege of Corinth, p. 24, Stanza xv. line 25*
- MAYOR. *Poems, page 194, Sylva, II. line 53*
- BEATTIE. *Minstrel, Bk. II. l. 207, E.P. XVIII. 579*
- *Bk. I. l. 208, E.P. XVIII. 574*
- BOWRING. *Sp. Russian Poets, page 27, line 19*
- WRIGHT. *Horæ Ionica, page 40, line 5*
- WOTY. *Poetic Works, II. p. 29, Fashion, line 440*
- MAURICE. *Poems, p. 179, Part III. Hagley, l. 67*
- JAGO. *Edge-hill, Book I. l. 22, E.P. XVII. p. 288*
- ROGERS. *Pleasures of Memory, Part II. line 211*
- W. SCOTT. *Field of Waterloo, Stanza XIV. l. 17*
- DARWIN. *Botanic Garden, Pt. I. Canto III. l. 160*
- BOYD. *Woodman's Tale, &c. p. 272, Vision of W. 132*
- GRÈME. *Elegy IV. line 4, B.P. Vol. XI. p. 426*
- DARWIN. *Botanic Garden, Part II. Canto II. l. 417*
- J. WARTON. *The Enthusiast, l. 14, E.P. XVIII. p. 159*
- AKENSIDE. *Pleasures of Imagination, Bk. I. l. 237*
- MILTON. *Comus, l. 926, Newton's Edit. IV. p. 174*
- MICKLE. *Camoens Lusiad, Book III. line 1091*
- WILSON. *Isle of Palms, &c. p. 388, Sonnet I. l. 3*

- Pleasing* . . . ——— a pretty, pleasing, stealing rill,
Winning with easy lapse its winding course. . . . WOLCOTT. *Works of Peter Pindar, Vol. III.* p. 241
- Plenty-giving* . . . Bursting from a thousand hills,
Flow the plenty-giving rills. . . . RICHARDS. *Poems, Vol. II.* p. 80, *Ode XIV.* line 24
- Poor* . . . My cup I'll fill from yon deep river,
Not from this poor rill ——— . . . HOWES. *Horace, Book I. Satire I.* line 76
- Prattling* . . . With ease I paint the mazy prattling rill. . . . GRÆME. *To Miss ———, line 5, B.P. XI.* p. 450
- Pretty* . . . ——— ere the sunne had clym'd
To gueld the mutt'ring bournes and pritty rills. . . . BROWNE. *Britannia's Pastorals, Bk. I. S. IV.* l. 492
- Prison'd* . . . ——— prison'd rills
That darkling crept among the rustling brakes. . . . MASON. *English Garden, Book II.* line 151
- Pure* . . . Pure gurgling rills, the lonely desert trace. . . . YOUNG. *Love of Fame, Sat. v. l. 231, E.P. XIII.* p. 392
- Purling* . . . The whispering zephyr and the purling rill. . . . POPE. *Essay on Man, Epistle I.* line 204
- Refreshing* . . . We seek the cool, refreshing rills,
That warble through the greenwood glade. . . . RICHARDSON. *Poems, p. 29, The Invitation, l. 19*
- Resplendent* . . . ——— water'd by resplendent rills. . . . FAWKES. *Theocritus Idyllium, xxv.* line 45
- Running* . . . ——— running rill and crystal spring. . . . COOMBE. *Dance of Death, page 23, line 10*
- Scanty* . . . ——— Arno dwindled to a scanty rill
Twines like a silver thread ——— . . . SOTHEY. *Italy, &c. page 131, Vallombrosa, line 11*
- Sedgy* . . . The willow'd bank, that bounds the sedgy rill. . . . BACHELOR. *Village Scenes, page 20, line 16*
- Sequacious* . . . To the spring blades, sequacious rills entice. . . . TRAPP. *Virgil, Georgics, Book I.* line 140
- Sequester'd* . . . Sympathies like sequester'd rills
Purer and fresher in their flow. . . . T. MOORE. *Wks. p. 455, Rhymes on the Road, XVI.* 55
- Shady* . . . A shady rill at sunset hour. . . . T. MOORE. *Wks. p. 276, Evenings in Greece, l. 1148*
- Shallow* . . . An easy shallow rill, offereth all she hath. . . . DRAYTON. *Poly-olbion, S. XXVI. l. 530, E.P. IV.* 376
- Shining* . . . ——— shining rills with copious moisture feed
The deeper verdure ——— . . . PYE. *Poems, Vol. I. page 141, Shooting, line 523*
- Silver* . . . Or fruitful valleys, lac'd with silver rills. . . . BROWNE. *Britannia's Pastorals, Book I. S. IV.* 492
- Silver-quivering* With silver-quivering rills meander'd o'er. . . . POPE. *Moral Essays, Epistle IV.* line 85
- Silver-streaming* Farewell ye silver-streaming rills. . . . GIBBONS. *Juvenilia, p. 200, Verses 1744, line 30*
- Simple* . . . My food the root—my drink the simplest rill. . . . BYRON. *Corsair, Canto II. Stanza IV.* line 62
- Sinuous* . . . ——— here were gardens bright with sinuous rills. . . . COLERIDGE. *Kubla Khan, a Vision, &c. line 8*
- Sliding* . . . Forth I row'd by the sliding rills. . . . DRAYTON. *Quest of Cynthia, l. 5, E.P. Vol. IV.* p. 162
- Slippery* . . . ——— shall the slippery rill
Leave his motion and stand still. . . . GOMERSALL. *Flattery of Ourselves, 23, E.S. III.* 177
- Slowly-dripping* Slowly-dripping rills, that tinkling wander. . . . MASON. *Museus, l. 176, E.P. Vol. XVIII.* p. 324
- Slow-tinkling* A rill slow-tinkling, murmur'd as I pass'd. . . . OGILVIE. *Poems, Vol. II. p. 3, Providence, l. 46*
- Small* . . . ——— the dashing ocean, the small rill,
Tow'rd this subduing of the soul, ally. . . . PROCTER. *Sicilian Story, Stanza II.* line 8
- Soft* . . . ——— many a soft rill, many a sliding brook,
Through the sweet valleys trip ——— . . . DRAYTON. *Moses' Birth, &c. l. 603, E.P. Vol. IV.* 479
- Soft-purling* . . . Soft purling rills in sportive mazes glide. . . . HARTE. *Psalm cvii. l. 91, E.P. Vol. XVI.* p. 248
- Soft-sliding* . . . Some soft-sliding rill by many a fountain fed. . . . DRAYTON. *Poly-olbion, S. III. l. 401, E.P. IV.* 193
- Soft-tinkling* . . . This little weeping rill soft-tinkling down. . . . MASON. *Ode VII. l. 14, E.P. Vol. XVIII.* p. 330
- Sounding* . . . ——— the lone bothy by the sounding rill. . . . HOGG. *Mador of the Moor, Canto I. Stanza xxx.*
- Sparkling* . . . ——— freely leaps the sparkling rill. . . . KEEBLE. *Christian Year, 12, 2nd Sunday in Advent, 2*
- Spouting* . . . The glittering hill is bright with spouting rills. . . . THOMSON. *The Seasons, Autumn, line 754*
- Stealing* . . . ——— a pretty pleasing stealing rill. . . . WOLCOTT. *Wks. of Peter Pindar, Vol. III. p. 241, l. 17*
- Streaming* . . . And drive our flocks beside the streaming rills. . . . GAY. *Dione, Act II. Sc. II. l. 55, E.P. X.* p. 551
- Struggling* . . . Here struggling rills, rough gurgles thro' the glade. . . . WOTY. *Works, Vol. II. p. 65, Stanzas, line 31*
- Sullen* . . . ——— wandering by the sullen rill,
By its wild voice to dim seclusion led. . . . WILSON. *Isle of Palms, Canto IV.* line 245
- Sweet-murmur-*
ing . . . Rills sweet-murmuring and high-arching woods. . . . OGILVIE. *Poems, Vol. II. p. 22, Providence, l. 407*
- Sweetly-tinkling* And wandering wild, the sweetly-tinkling rill. . . . OGILVIE. *Day of Judgment, Book I.* line 112
- Sweet* . . . There's silver sure, in yon sweet rill. . . . A. CUNNINGHAM. *Songs, p. 87, Margaret & Mary, 11*
- Swift-gushing* . . . Nor voice nor sound broke on the deep serene,
But the soft murmur of sweet-gushing rills. . . . BROWN. *Fragment, &c. l. 16, B.P. Vol. X.* p. 887
- Tinkling* . . . The grots that echo to the tinkling rills. . . . POPE. *Eloisa to Abelard, l. 158, E.P. XII.* p. 178

- | | | | |
|------------------------|---|-------|---|
| <i>Tinkling</i> . . . | Musical as the chime of tinkling rills. | . . . | COWPER. <i>Progress of Error</i> , l. 14, <i>E.P. XVIII.</i> 611 |
| <i>Translucent</i> . . | Bear lavers from the pure translucent rill. | . . . | POTTER. <i>Euripides, Iphigenia in Aulis</i> , line 1643 |
| <i>Trembling</i> . . . | His praise attune ye trembling rills. | . . . | THOMSON. <i>Hymn</i> , line 48, <i>E.P. Vol. XII.</i> p. 454 |
| <i>Tributary</i> . . . | Thames fed by tributary rills, wafts wealth | . . . | BOSCAWEN. <i>Poems</i> , p. 117, <i>Address to Subs.</i> &c. l. 143 |
| <i>Trickling</i> . . . | The trickling rill, presents a salutary draft. | . . . | G. KEATE. <i>The Alps</i> , l. 58, <i>D.C. Vol. VIII.</i> p. 109 |
| <i>Truant</i> . . . | He led the pathway and the truant rill. | . . . | DARWIN. <i>Botanic Garden</i> , Part 1. <i>Canto 1.</i> l. 54 |
| <i>Tumbling</i> . . . | Tumbling rills that warbling flow. | . . . | ANON. <i>An Ode written in 1763</i> , l. 47, <i>P.C. VII.</i> 107 |
| <i>Twinkling</i> . . . | ———— from side to side a glossy floor | | |
| | Stretches nor hides the twinkling rill ——— | . . . | GISBORNE. <i>Walks in a Forest</i> , p. 108, <i>Walk vi.</i> l. 165 |
| <i>Unambitious</i> . . | Careless rills, unambitious crept along. | . . . | JAGO. <i>Labour & Genius</i> , l. 35, <i>E.P. XVII.</i> p. 308 |
| <i>Unpretending</i> | There is a little unpretending rill | | |
| | Of limpid water ————— | . . . | WORDSWORTH. <i>Works</i> , Vol. III. p. 8, <i>Sonnet vi.</i> l. 1 |
| <i>Wandering</i> . . . | The wave-worn windings of the wandering rill. | . . . | GRÆME. <i>Elegy 1.</i> line 26, <i>B.P. XI.</i> page 425 |
| <i>Wanton</i> . . . | ———— see the wanton rill, | | |
| | That trickles from some craggy hill. | . . . | POWYS. <i>Epistle at Park Place</i> , l. 11, <i>B.F.P. IV.</i> 107 |
| <i>Weeping</i> . . . | Through deserts wild now pours a weeping rill. | . . . | POPE. <i>Homer, Iliad</i> , Book XXIV. line 774 |
| | And weeping rills but whisper as they fall. | . . . | GARTH. <i>Claremont</i> , l. 238, <i>E.P. Vol. IX.</i> p. 448 |
| <i>Welcome</i> . . . | ———— like a welcome rill | | |
| | Spontaneous from its healthy fountains flow. | . . . | AKENSIDE. <i>Pleasures of Imagination</i> , Bk. II. l. 40 |
| <i>Whispering</i> | ———— some untaught o'erhear the whispering rill | | |
| | In spite of sacred leisure blockheads still. | . . . | YOUNG. <i>Love of Fame</i> , l. 251, <i>E.P. Vol. XIII.</i> 384 |
| | Nor whispering rills can close the weeping eye. | . . . | GRAINGER. <i>Tibullus</i> , Book I. <i>Elegy 1.</i> line 84 |
| <i>Wholesome</i> . . . | ———— the weeping rocks shed crystal tears | | |
| | Trickling in wholesome rills ————— | . . . | HEMING. <i>Themes of Admiration</i> , page 29, line 10 |
| <i>Willow-bordered</i> | ———— willow-border'd rills. | . . . | PYE. <i>Poems</i> , Vol. I. p. 25, <i>Ode to Harmony</i> , l. 28 |
| <i>Winding</i> . . . | Or lead a winding rill along the mead. | . . . | DALTON. <i>To the Countess of H.</i> l. 231, <i>D.C. VIII.</i> 62 |

SMILE.

- | | | | |
|---------------------------|---|-------|---|
| <i>Acquiescing</i> . . . | — the acquiescing smile of tutor'd lips. | . . . | R. MONTGOMERY. <i>Satan, Book V. line 634</i> |
| <i>Admirable</i> . . . | That was an admirable smile ——— | . . . | J. FLETCHER. <i>Humorous Lieut. III. Sc. iv. l. 30</i> |
| <i>Affable</i> . . . | How charming, when the mighty condescend,
The smile so affable ——— | . . . | HAMILTON. <i>Horace I. Epist. xviii. Imitat. l. 325</i> |
| <i>Affected</i> . . . | — that affected smile may please the simple. | . . . | MAVOR. <i>Poems, p. 203. Approach of Spring, l. 123</i> |
| <i>Affectionate</i> . . . | — forcing through tears a smile affectionate. | . . . | SOUTHEY. <i>Roderick, I. p. 114, Part viii. l. 123</i> |
| <i>Airy</i> . . . | — matchless beauty, trick'd in airy smiles. | . . . | HURDIS. <i>Village Curate, line 348</i> |
| <i>All-cheering</i> . . . | — blest by her all-cheering smile. | . . . | NICHOLS. <i>Uncertainty, 13. N.C. Vol. VIII. p. 147</i> |
| <i>Alluring</i> . . . | — think not this alluring smile
Can longer my despairing soule beguile. | . . . | ASTON. <i>Dispairing Lover, l. 3. Tixall Poetry, p. 111</i> |
| <i>Ambiguous</i> . . . | — gaze on your charms,
And catch at ruin in ambiguous smiles. | . . . | ORRERY. <i>Horace, Imitat. Ode v. Pyrrha, line 40</i> |
| <i>Ambrosial</i> . . . | — Hebe feeds him with ambrosial smiles. | . . . | DARWIN. <i>Botanic Garden, Part I. Canto II. l. 232</i> |
| <i>Amorous</i> . . . | Amorous smiles, soul-warming glances. | . . . | MARSTON. <i>Malcontent, Act I. Scene v. line 48</i> |
| <i>Animating</i> . . . | Her animating smile withdrawn,
Has lost its beauties and its powers. | . . . | COWPER. <i>The Shrubbery, l. 15. E. P. XVIII. 656</i> |
| <i>Applauding</i> . . . | On every cheek a smile applauding played. | . . . | SOUTHEY. <i>Poems, p. 16. Triumph of Woman, l. 184</i> |
| <i>Approving</i> . . . | Alas! no more th' approving smile can wake. | . . . | HEADLEY. <i>Poems, Vol. II. p. 209. Sickness, line 38</i> |
| <i>Arch</i> . . . | An arch, delusive smile, alluring, it alarmed. | . . . | CRABBE. <i>Tales of the Hall, Book VIII. line 110</i> |
| . . . | That arch smile on thy cheek I will not chide. | . . . | BEDDOES. <i>Bride's Tragedy, Act I. Scene 1. line 18</i> |
| <i>Artificial</i> . . . | Nor pleasure lure with artificial smiles. | . . . | BEATTIE. <i>Judg. of Paris, 123. E.P. XVIII. p. 553</i> |
| <i>Artful</i> . . . | Where are those artful smiles to me addressed. | . . . | LEWIS. <i>Statius, Thebaid, Book V. line 853</i> |
| <i>Artless</i> . . . | Resistless blandishment, and artless smiles. | . . . | ROSCOE. <i>Tansillo. The Nurse, Canto II. line 100</i> |
| <i>Assuasive</i> . . . | — hapless swains, with soft assuasive smiles,
The harlot meshes in her deathful toils. | . . . | DARWIN. <i>Botanic Garden, Part II. Canto III. 361</i> |
| <i>Attractive</i> . . . | Attractive smiles dwell in his looks ——— | . . . | ADDISON. <i>Cato, Act I. Scene iv. line 157</i> |
| <i>Auspicious</i> . . . | Who can omit the Queen's auspicious smile. | . . . | HALIFAX. <i>Ep. to Earl of Dorset. 197. E.P. IX. 340</i> |

- Beaming* . . . ——— red lips, before whose warm
And beaming smile, all care is fled. . . . ANON. *Lays of Minnesingers*, page 147, line 20
- Beamy* . . . ——— the beamy smile
Whose gentle rays each doubt remove. . . . HERBERT. *Helga*, line 997, *Canto III.* page 66
- With every beamy smile you lighted home .
Some feeling which my heart had lost. . . . T. MOORE. *Epistles*, &c. 4th Edit. Vol. II. p. 126, l. 13
- Beauteous* . . A smile,—a beauteous, winning smile. . . . J. GRAHAME. *British Georgics*, January, line 401
- Becoming* . . And woman, powerful with becoming smiles. . . . AKENSIDE. *Pleasures of Imagination*, Book I. 551
- Beguiling* . . The smile which answers to mine
I do not believe it beguiling. . . . BYRON. *Works*, p. 470. *Stanzas to Augusta*, l. 10
- Benevolent* . The liberal smile, benevolent and bland. . . . LANGHORNE. *Genius and Valour*, 208. E.P. XVI. 421
- Benign* . . . ——— with smile benign he comes. . . . ROBERTS. *Judah Restored*, Book V. line 169
- Benignant* . ——— Fancy, kindling with benignant smile,
Waked her wild harp ——— . . . J. OGILVIE. *Poems*, Vol. II. 219. *Solitude*, line 35
- Betraying* . ——— leave your betraying smiles,
And change the tunes of your enticing tongue. . . . BEAUM. & FLET. *Love's Cure*, Act III. Sc. III. l. 43
- Bewitching* . Murdering glances, and bewitching smiles. . . . CAREW. *Song*, line 6. E.P. Vol. V. page 601
- Bitter* . . . ——— hate, ambition, guile,
Betray no further than the bitter smile. . . . BYRON. *Corsair*, *Canto I.* Stanza x. line 4
- ——— a bitter smile, whose light did shine
Like a fiend's hope ——— . . . SHELLEY. *Revolt of Islam*, *Canto XII.* St. XI. l. 4.
- Bland* . . . Nor deem it strange a smile so bland. . . . PHILLIPS. *The Emerald Isle*, line 1176
- Blessed* . . She is gone, with all her blessed smiles. . . . HEMANS. *Siege of Valencia*, line 2429
- Blissful* . . ——— Nature still wore a blissful smile,
As if she sympathized ——— . . . WILSON. *Isle of Palms*, &c. 402. *Lines to G—*, 102
- Borrowed* . Dress'd in borrow'd smiles, she scarce had breath
To speak my welcome ——— . . . BOYD. *Royal Message*, Act II. Scene 1. line 59
- Bought* . . . ——— the bought smile of harlots, loveless, joyless. MILTON. *Paradise Lost*, Book IV. line 765
- Bright* . . . ——— smiles hast thou, bright ones of thy own. WORDSWORTH. *Wks.* I. 189. *Emigrant Mother*, St. v
- Brightening* . ——— dim the views those bright'ning smiles illumine. GIBBON. *Polwhele*, *Traditions*, &c. Vol. I. p. 292
- Brilliant* . . Who could behold her pensive charms and seek
A smile more brilliant? ——— . . . PORDEN. *Cœur de Lion*, Book I. line 68
- Broad* . . . ——— a ghastly, broad smile ——— . . . THO. WARTON. *Mammon's Plea*, 58. S.S. L.P. IV. 63
- A broad, sardonic smile of dread significance. . . . COWPER. *Homer*, *Odyssey*, Book XX. line 363
- Calm* . . . ——— with calm smile, despise
The loud world's distant din. . . . JOS. WARTON. *Ode to Content*, l. 7. E.P. XVIII. 167
- ——— oh! how calm the smile
That veil'd the demon's thought ——— . . . KNIGHT. *Phrosyne*, line 768, *Canto II.* page 37
- Calming* . . ——— with thy calming smile
Hush thou my spirit's stormy phantasies. . . . CHAS. LLOYD. *Coleridge's Poems*, Edit. 1797, p. 177
- Capricious* . ——— doth beauty's better sun
Cheer thy fond heart with no capricious smile? . . . SOUTHEY. *Poems*, I. p. 53, *Written Jan. 1794*, l. 26
- Careless* . . Go, good detraction, go,—and I, the while,
Shall shake thy spight off with a careless smile. . . . JONSON. *Cynthia's Revels*, Act III. Sc. III. line 2
- Catching* . . An admirable smile, a catching one. . . . J. FLETCHER. *Humorous Lieut.* Act III. Sc. IV. 30
- Celestial* . . ——— on her lip soft smiles celestial play. . . . SOTHEY. *Wieland*, *Oberon*, *Canto IV.* Stanza v.
- Charming* . The charming smile that rob sence from the hart. SPENSER. *Sonnet XVII.* l. 10. E.P. Vol. III. p. 401
- Cheerful* . . ——— smile more cheerful than a vernal morn. SAVAGE. *On Lady T—'s Recovery*, 7. E.P. XI. 319
- Cheering* . Health, propitious, deigns her cheering smile. . . . J. SCOTT. *Amwell*, line 405. E.P. XVII. page 467
- Cherub* . . Lust, its ugliness can varnish o'er
With cherub smiles of love ——— . . . CUMBERLAND. *Alcanor*, Act II. line 267
- Civil* . . . ——— civil smiles that nothing mean. . . . CHANDOS LEIGH. *Epistles*, &c. p. 25, Ep. II. l. 108
- Clement* . Soft, clement smiles, and love inspiring eyes. SAVAGE. *Employment of Beauty*, 50. E.P. XI. 337
- Cold* . . . Paid with a cold, yet courteous smile. . . . LANGHORNE. *Owen of Carron*, 44. E.P. XVI. p. 438
- Complacent* . ——— a little vanity in the complacent smile. W. SCOTT. *Red Gauntlet*, Vol. I. p. 136, *Letter VII.*
- Condescending* . ——— an affable and condescending smile. . . . W. SCOTT. *Tales of my Landlord*, 2d Series, III. 307
- Conscious* . That conscious smile,—it touches every nerve. J. BAILLIE. *De Monfort*, Act I. Scene II. line 215
- Consenting* . ——— consenting smiles alone reply. . . . SOTHEY. *Wieland*, *Oberon*, *Canto V.* Stanza cvi.
- Contagious* . ——— contagious smiles, and sympathetic tears. DARWIN. *Temple of Nature*, Book III. line 292

- Contemptuous* . He preferred death to the contemptuous smile. . GIFFORD. *Juvenal, Satire VIII. line 307*
- Cool* . . . ——— the kind of cool, contemptuous smile
- Of witty persons overcharged with bile. . CRABBE. *Tales of the Hall, Book X. line 199*
- Cordial* . . . ——— the festal hours beguile
- With mantling cup and cordial smile. . T. MOORE. *Anacreon, Ode VIII. line 16*
- Courteous* . This drest his face in courteous smiles ——— . CAREW. *To the Countess of A—, l. 43. E.P. V. 610*
- Courtly* . . There is no face but wears a courtly smile. . SOUTHEY. *Madoc, I. p. 8, Part 1. Scene 1. line 121*
- Crafty* . . . She takes love-letters with a crafty smile. . DRYDEN. *Juvenal, Satire VI. line 321*
- Dazed* . . . ——— it tells the story [Sonnet, line 5]
- Of dazed smile on cheek of border lass. . J. HAMILTON. *Garden of Florence, &c. page 122,*
- Dazzling* . . . ——— crowding beauties cheered us on
- With dazzling smiles ——— . BYRON. *The Two Foscari, Act I. Sc. 1. line 132*
- Dear* Oh, thou never more canst give me
- One dear smile like those of old. . THO. MOORE. *Works, 95. "One Dear Smile," l. 18*
- Deceiving* . . ——— soft, but ah! deceiving smiles. . ADDISON. *Rosamond, Act I. Sc. III. 20, B.P. VII. 256*
- Delicious* . . . ——— more delicious smiles. . DALTON. *Descriptive Poem, l. 274. D.C. I. p. 41*
- Delighting* . Thy delighting smile dawns on remembrance. . ELTON. *Poems, 86. "After Long Absence," line 43*
- Deluding* . . Those bright, deluding smiles recall
- A maid remember'd now with pain. . T. MOORE. *Works, 56. "Sweet Lady, look," l. 2*
- Delusive* . . Has woman then forgot all former wiles,
- The watchful ogle and delusive smiles. . GAY. *The Fan. Book II. l. 54. E.P. Vol. X. p. 440*
- Dimpled* . . . ——— where are thy dimpled smiles?
- The spells in dimpled smiles that lie,
- Were her arms and witchery. . W. SCOTT. *Harold the Dauntless, Canto II. St. IV*
- Dimply* . . A dimply smile, disclosing teeth of pearl. . POLWHELE. *Traditions, &c. Vol. II. p. 730, line 22*
- Disdainful* . The Gael answer'd with disdainful smile. . W. SCOTT. *Lady of the Lake, Canto V. St. VII. l. 2*
- Dissembled* . Through each dissembled smile a sorrow stole. . PATTISON. *Rosamond to Henry, l. 76. B.P. VIII. 560*
- Dissembling* . I know not artifice, that lends
- The lip of misery a dissembling smile. . SOTHEY. *Orestes, Act I. Scene II. line 83*
- Earth-born* . . . ——— a few brief years,
- Chequer'd with earth-born smiles and tears. . HANKINSON. *The Call of Abraham, line 457*
- Easy* ——— easy smiles dispell'd the silent fear. . PRIOR. *Celia to Damon, l. 7. E.P. Vol. X. p. 141*
- Eloquent* . . . ——— the silence of her eloquent smile, . SHELLEY. *Revolt of Islam, Canto XII. St. XXXII.*
- Empty* . . . Court empty smiles, or tremble at vain frown. . STILLINGFLEET. *Verses, line 3. N.C. Vol. VI. 109*
- Enchanting* . Venus, resistless with enchanting smiles. . POTTER. *Euripides Iphiginia in Aulis, line 1425*
- Endearing* . Nor gentle purpose, nor endearing smiles. . MILTON. *Paradise Lost, Book IV. line 337*
- And chang'd th' endearing smile to threats. . S. JOHNSON. *Irene, Act I. Scene II. line 117*
- Engaging* . Th' engaging smile, and all the nameless charms
- Which transient hope wak'd in th' expressive eye. J. SCOTT. *Amwell, line 162. E.P. Vol. XVII. 464*
- Enlivening* . . With her fond, enliv'ning smile,
- The heavy hour of care beguile. . COOMBE. *Syntax, Tour to Lakes, Cap. XIII. line 5*
- Ensnaring* . They stood the test of her ensnaring smile. . COWPER. *Expostulation, 78. E.P. XVIII. p. 60*
- Enticing* . . . ——— the kindling grace, th' enticing smile. . THOMSON. *The Seasons, Spring, line 987*
- Ethereal* . . . ——— o'ercast each ethereal smile. . N. G. LEWIS. *Tales of Terror, p. 118, No. XVII. 42*
- Ever-frolic* . . She cull'd, from ever-frolic smiles,
- Such sweetness as the heart beguiles. . SCOTT. *To Pleasure, line 83. D.C. VII. page 45*
- Expressive* . Where is its once expressive smile? ——— . WIFFEN. *Tasso, Jerusalem, Canto XIX. St. 106*
- Exulting* . . . Ah! spare the exulting smile. . WORDSWORTH. *Wks. IV. 181. "To Enterprise," 7*
- Faded* Eyes grew moist the while,
- To meet his mute and faded smile. . SHELLEY. *Works, page 213. Rosalind, &c. line 921*
- Faint* O'er the yielding brow of sadness [of Grief," line 42]
- One faint smile of comfort stole. . J. MONTGOMERY. *Poems, 6th Edit. p. 102. "Joy*
- Faithless* . . At the throng'd levee bends the venal tribe
- With fair, but faithless smiles ——— . THOMSON. *Liberty, Part V. l. 191. E.P. XII. 494*
- Fallacious* . . . ——— hence! no fallacious smile,
- To hide the working rancour of the heart. . GIBBON. *Poems, 191. "To Mem. of Watts," line 319*
- False* ——— that false smile was well express'd. . BEAUM. & FLET. *Maid's Tragedy, Act II. line 472*
- I can find maids with smiles as false, . COOMBE. *Syntax Tour to Lakes, Cap. V. line 179*

- Familiar* . . . ————— quenching my familiar smile
 With an austere regard ————— . . . SHAKSPEARE. *Twelfth Night, Act II. Sc. v. l. 67*
- Fascinating* . . . ————— here stands the world,
 And with a fascinating smile attracts. . . . HURDIS. *Adriano, line 1369*
- Favouring* . . . And deem her favouring smiles a full reward. . . . PYE. *Progress of Refinement, Part II. line 79*
- Fawning* . . . Bestow thy fawning smiles on equal mates. . . . SHAKSP. *Two Gent. of Verona, Act III. Sc. 1. 158*
- Fawning smiles the egregious hypocrite declares. . . . SOMERVILLE. *Fable XIV. Canto v. 243. E.P. XI. 225*
- Feeble* . . . ————— a feeble smile
 Past slowly over her pale countenance. . . . SOUTHEY. *Roderick, Vol. I. p. 111, Part IX. l. 52*
- Feigned* . . . ————— men beguile,
 Shrowding frowns with feigned smile. . . . BRATHWAIT. *Ode on Human Affairs, 5, MSS. 105*
- Ferocious* . . . ————— with ferocious smile,
 And eyes which seemed to darken his dark cheek. SOUTHEY. *Curse of Kehama, VIII. St. x. line 12*
- Fickle* . . . I spoke of jealous doubts and fickle smiles. . . . SHENSTONE. *Elegy XXVI. l. 31. E.P. Vol. XIII. 281*
- ————— the hearts of this world are hollow,
 And fickle the smiles ————— . . . T. MOORE. *Works, 291. "The Pretty Rose Tree," 8*
- Fiendish* . . . Words cannot paint the fiendish smile. . . . W. SCOTT. *Rokeby, Canto IV. Stanza XXI. line 13*
- Fixed* . . . ————— death lay on his face,
 And a fixed smile that was not human. . . . SHELLEY. *Works, p. 238. Peter Bell, Pt. I. line 52*
- Flashing* . . . Heroic scorn her flashing smile avowed. . . . WIFFEN. *Tasso, Jerusalem, Canto IX. St. LXXII.*
- Flattering* . . . ——— flattering smyles, weake harts do guyde. . . . SPENSER. *Sonnet XLVII. l. 5, E.P. Vol. III. p. 405*
- Fleeting* . . . ——— the fleeting smile
 That shines o'er sorrow's tear. . . . T. MOORE. *Works, page 601, "Boat Glee," line 8*
- Flowery* . . . Now treachery lurks, beneath the flowery smile. J. GRAHAME. *Africa Deliver'd, Part I. line 51*
- Fond* . . . ——— no power could e'er my heart incline
 Like one fond smile ————— . . . MICKLE. *Camoens, Lusiad, Book II. line 330*
- Forced* . . . He'll fling a forc'd smile at you for a favour. . . . J. FLETCHER. *Queen of Corinth, Act II. Sc. IV. l. 57*
- These dress in forc'd smiles th' unwilling face. . . . POTTER. *Æschylus, Agamemnon, line 844*
- Forgiving* . . . He saw and felt her sweet forgiving smile. . . . PROCTOR. *Marian Colonna, Part III. St. XVI. l. 17*
- Fostering* . . . And science grows beneath his fostering smile . . . PYE. *Progress of Refinement, Part I. line 515.*
- Frank* . . . ——— trust not him, who yet in sunny youth,
 Wants the frank smile ————— . . . PORDEN. *Cœur de Lion, Book XI. line 361*
- Fraudful* . . . Smiles oft are fraudulent, beauty soon decays. . . . FAWKES. *Good Wife, l. 47. E. P. Vol. XVI. p. 247*
- Friend-like* . . . ——— envy, and the guile,
 That lurks beneath a friend-like smile. . . . PROCTOR. *Works of Barry Cornwall, Vol. I. 203, l. 7*
- Friendly* . . . ——— when wilt thou restore
 To me, the sunshine of a friendly smile. . . . STEELE. *To Aristus, St. IV. Poetical Misc. page 92*
- Frolic* . . . ——— she with laughing eyes, and frolic smile,
 Won loftier converts, by her sportive vein. . . . ANON. *Lux renata, A Protestant Ep. line 309*
- Gathered* . . . Dark wav'd his brow, above his gather'd smile. MACPHERSON. *Ossian, Vol. I. 10, Cathloda, Duan 1.*
- Gay* . . . ——— the gay smile had faded from his eye,
 And such, he cried, is our mortality. . . . SHELLEY. *Works, p. 221, Julian & Maddalo, l. 119*
- Generous* . . . His dark face brighten'd with a generous smile. J. BAILLIE. *Basil, Act III. Scene 1. line 216*
- Genial* . . . Toils could ne'er obtain one genial smile. . . . SMOLLET. *The Regicide, Act I. Scene 1. line 81*
- Gentle* . . . And gentle smiles that never failed to please. . . . HARTE. *Essay on Painting, 244, E.P. Vol. XVI. 321*
- Genuine* . . . Yet, even here, though fiction rules the hour,
 There shines, some genuine smiles ——— . . . T. MOORE. *Works, p. 457, From a Prologue, l. 2*
- Ghastly* . . . Death, grinn'd horrible a ghastly smile. . . . MILTON. *Paradise Lost, Book II. line 846*
- Glad* . . . Beautie, whose glad smile fraile harts delites. . . . FAIRFAX. *Tasso, Jerusalem, Book XVIII. line 78*
- Gladsome* . . . Thy gallant bearing, and thy gladsome smile. . . . HANKINSON. *Poems, p. 101, Jacob, line 144*
- Gleamy* . . . The image of Zelinda's gleamy smile. . . . WELSTED. *Epistles, &c. p. 30, The Picture, &c. 24*
- Gleeful* . . . Chaucer, the parent of Britannie lays,
 With gleeful smile, his merry lesson play'd. . . . CROXALL. *The Vision, l. 312, S.P.M. page 296*
- Gloomy* . . . A gloomy smile, arose from his bent brow. . . . DRYDEN. *Conquest of Granada, Pt. II. Act II. Sc III. 6*
- Thou brighten'st dark despair with gloomy smile. BURNS. *Poems, Vol. I. p. 23, "Scotch Drink," l. 36*
- Glowing* . . . She blush'd, and with a glowing smile pursu'd. FENTON. *Marullus to Neera, l. 11. E.P. X. p. 414*
- Golden* . . . ——— she practis'd all her wiles
 Rosy blushes, golden smiles. . . . T. MOORE. *Anacreon, Vol. I. p. 75, Ode XIV. note*
- Good-humour'd* ——— a pleasing and good-humour'd smile. . . . W. SCOTT. *Tales of my Landlord, 2nd Series, III. 306*

- Graceful* . . — graceful smile her happy guests invite. . H. TIGHE. *Psyche*, Canto v. line 140
- Gracious* . . And smooth thy forehead with a gracious smile. GIFFORD. *Baviad*, *Edit.* 1797, line 344
- Grateful* . . — grateful smiles that may delight betray. . STANLEY. *Secundus*, *Kisses* xi. line 19
- Grim* . . . ——— Vengeance wip'd its sword,
Smiling a grim smile ——— . . ANON. *Polit. Reg. Quarterly Rev.* 1839, Dec. p. 189
- Halcyon* . . Thou think'st, perchance, her halcyon smile
Portends unruffled quiet. SMITH. *Horace in London*, Book I. Ode v. line 15
- Happy* . . . — happy smiles that play'd on her ripe lip. . SHAKSPEARE. *Lear*, Act IV. Scene III. line 20
- Harlot* . . . — fly betimes her treacherous wiles
And with disdain return her harlot smiles. . MORELL. *Divine Poems*, p. 252. *On Sin*, line 48
- Harmless* . . . ——— would it thy beauty spoil
To clothe those features with a harmless smile. . MAJOR. *Poems*, 1793, p. 201, *Sylva* III. line 80
- Haughty* . . Her very smile was haughty though so sweet. . BYRON. *Don Juan*, Canto v. Stanza cxi. line 1
- Heart-beaming* — the heart-beaming smile of to-night,
Will return with to-morrow to brighten my brow. T. MOORE. *Irish Melodies*, *Works*, *Edit.* 1843, 174
- Heart-cheering* — we'd ay welcome her heart-cheering smile. . ANDERSON. *Preyde o' my Luive*, l. 8, *W. & C.D.* 290
- Heart-easing* . Train of Euphrosyne, heart-easing smiles. . COOPER. *Power of Harmony*, Bk. II. 158 E.P. XV. 524
- Heart-felt* . . The ready welcome of a heartfelt smile. . HENLEY. *Conjugal Love*, l. 32, *B.F.P.* Vol. VIII. 128
- Heart-kindling* 'T was a heart-kindling smile—a smile of praise.
J. BAILLIE. *Basil*, Act I. Scene 1. line 45
- Heavenly* . . . — with one heavenly smile o'erpay his pains. . PRIOR. *Henry & Emma*, l. 8. E.P. Vol. X. p. 172
- Holiday* . . And holiday smiles, are on with Sunday coats. . KENNEDY. *Fifful Fancies*, 56. *The Comforter*, St. III.
- Hollow* . . . — hollow smiles proclaiming treacherous peace. LOVIBOND. *Tears of May Day*, 106. E.P. XVI. 287
- Honest* . . . — Vasco hails the chief with honest smiles. . MICKLE. *Camoens Lusiad*, Book I. line 447
- Hope-born* . An hope-born smile, the chief's assent express'd. CAMBRIDGE. *Scribleriad*, Bk. I. 379. E.P. XVIII. 255
- Hope-fraught* ——— dealing courtly wiles,
Fav'ring nods, and hope-fraught smiles. . LAWRENCE. *Rolliad*. p. 350, *Prob. Ode* XVII. 66
- Horrid* . . Upon his face he wears a horrid smile
That speaks bad thoughts ——— . . J. BAILLIE. *Orra, a Tragedy*, Act III. Sc. III. l. 63
- Idle* — give to earthly griefs or joys,
The useless tear, the idle smile. BOWRING. *Batavian Anthology*, p. 172, line 2
- Impassioned* . Keep for the young, the impassioned smile. . WORDSWORTH. *Works*, Vol. IV. 181, *To Enterprise*, 1
- Inane* . . . Mask looks, in some inane and vacant smile. . SHELLEY. *The Cenci*, Act III. Scene 1. line 315
- Ingenuous* . Smiles ingenuous, which win every heart. . BELOE. *Poems*, &c., page 154, *The Wiggiaid*, l. 107
- Inimitable* . She strove to catch his sweet, inimitable smile. . PROCTOR. *Works of Barry Cornwall*, Vol. II. p. 12, l. 2
- Inoffensive* . ——— in a little, inoffensive smile,
There lurks no lever to o'erturn a state. WOLCOTT. *Works of Peter Pindar*, Vol. III. p. 124
- Insidious* . . Fraud taught a thousand soft, insidious smiles. . COTTON. *Visions in Verse*, II. l. 112, E.P. XVIII. 31
- Intellectual* . ——— the tender, intellectual smile,
Yet serene the while, of that delicious hour. . T. MOORE. *Epistles*, &c., edit. 4, Vol. I. p. 145, l. 19
- Intelligent* . ——— a gloomy, but intelligent smile. . W. SCOTT. *Quentin Durward*, Vol. I. Chapter 11.
- Inveigling* . ——— the inveigling smile. THOMSON. *Liberty*, Pt. v. l. 280, E.P. Vol. XII. 495
- Inviting* . . . — with inviting smile the wanderer said,
"Now for the tale" ——— WORDSWORTH. *The Excursion*, Book II. line 733
- Irresistible* . Ah, that smile—that irresistible smile ! ANON. *Picture Gallery*, No. III. Cap. vi.
- Jeering* . . She toss'd it at me, with a jeering smile. . J. BAILLIE. *Rayner*, Act IV. Scene 11. line 47
- Joyful* . . . ——— joyful smiles the happy omen own'd. . TALBOT. *The Dream*, l. 77, N.C. Vol. III. p. 92
- Joyous* . . . ——— feelings that light up
The cheek of youth with rosy, joyous smile. . MILMAN. *Samor*, Book IV. line 35
- Joy-speaking* . I grieve that the joy-speaking smile
Which play'd round each feature is perish'd. . ANON. *Rejected Odes*, Specimen IX. line 3
- Kind* To him kinde smile she opes—to him her eyes
Love's message beares ——— CAREW. *Tasso*, *Jerusalem*, Book IV. line 709
- Kindling* . . Sweet are such fancies ; but that kindling smile
Dissolves them all ——— WILSON. *Isle of Palms*, Canto III. line 774
- Kindly* . . . A kindly smile to all she lent. W. SCOTT. *Rokeby*, Canto IV. St. XXI. line 13
- Languid* . . Despair upon his languid smile was seen. BOWLES. *On the Death of Headley*, line 6
- Languishing* . Sweet is the tear on that languishing smile—
That smile which is loveliest then. T. MOORE. *Works*, page 69, *To Rosa*, line 9
- Lascivious* . . ——— the intemperate bowl beguiles,
Wakes the dull blood, and lights lascivious smiles. WRANGHAM. *Destruction of Babylon*, line 240

- Lenient* . . . With lenient smiles, ye deign to cheer my soul. MASON. *Eng. Garden*, I. l. 29, *E.P.* XVIII. p. 379
- Liberal* . . . The liberal smile benevolent and bland. . . . LANGHORNE. *Genius & Valour*, l. 208. *E.P.* XVI. 421
- Light* . . . They tell me that my cheek is pale,
That youth's light smile is gone. . . . KENNEDY. *Fitful Fancies*, page 166, *Song*, line 10
- Light-hearted* . . . — the coy maid's light-hearted smile,
Her feign'd retreats, too soon beguile. . . . LYLE. *Horace*, Book I. Ode to Thaliarchus, l. 35
- Lively* . . . — a lively smile, that sent
This silent speech in sunshine to his heart. . . . WIFFEN. *Tasso*, *Jerusalem*, Canto XII. St. LXVIII.
- Love-breathing* . . . — beauty illumin'd by a love-breathing smile. SMITH. *Rejected Addresses*, *Living Lustres*, St. VII.
- Love-kindling* . . . [Venus] the goddess of love-kindling smiles. . . . COWPER. *Homer*, *Iliad*, Book V. line 435
- Love-lighted* . . . And in his lips' love-lighted smile
All nameless charms that maids beguile. . . . HERBERT. *Helga*, line 1828, Canto v. page 118
- Lovely* . . . How can I live, without thy lovely smile. . . . LYTLETON. *Monody*, line 234. *E.P.* XIV. p. 182
- Loving* . . . Intent with loving smile to hail the vale. . . . WILSON. *The Angler's Tent*, line 565
- Lurking* . . . But say, what means that lurking smile? . . . HOWES. *Horace*, *Satires*, Book II. Sat. v. line 5
- Lying* . . . — delusive pomp, and dark cabals,
Diffuse the lying smile — . . . THOMSON. *The Seasons*, *Autumn*, line 1300
- A fiendish hue would o'ercast his lying smile. . . . SOUTHEY. *Poems*, edit. 3, Vol. II. p. 29, *The Rose*, l. 40
- Magic* . . . — the bright star of England's throne
With magic smile hath o'er the banquet shone. . . . T. MOORE. *Works*, p. 130, *To Lady C. Rawdon*, l. 172
- Meaning* . . . — in Jane appear'd a meaning smile. . . . CRABBE. *Tales of the Hall*, Book VIII. line 361
- Meek* . . . — in ancient men
Appears that meek, benignant smile. . . . MANT. *British Months*, October, line 12
- Melancholy* . . . — now and then a melancholy smile
Breaks loose, like lightning in a winter's night. . . . DRYDEN. *All for Love*, Act IV. Scene I. line 72
- — a melancholy smile—
A glance that fiends of malice might beguile. . . . DENNIS. *Wks.* II. 34, *Death of Queen Mary*, St. III.
- Melting* . . . Melting smiles, that brighten many a bower. . . . T. MOORE. *Epistles*, &c. I. 7, *To Ld. Strangford*, l. 65
- Mercenary* . . . Say, what is pleasure, ye mistaken fair!
Is it to give the mercenary smile? . . . COOMBE. *Dance of Death*, page 294, line 9
- Merry* . . . — some hide-bound folk, who chace
Each merry smile from their dull face. . . . SOMERVILLE. *Devil Outwitted*, l. 26. *E.P.* XI. 225
- Modest* . . . Sweet was her blue eye's modest smile. . . . W. SCOTT. *Marmion*, Introduction, C. v. line 71.
- Moody* . . . There play'd a moody smile about his mouth. . . . PROCTOR. *Marcian Colonna*, Part I. St. XI. l. 11
- Mournful* . . . — forcing through tears a mournful smile. . . . SOUTHEY. *Roderick*, Vol. I. p. 114, Pt. VIII. l. 123
- Outward* . . . His outward smiles conceal'd his inward smart. . . . DRYDEN. *Virgil*, *Æneis*, Book I. line 292
- Passing* . . . The passing smile her cheek put on. . . . T. MOORE. *Lalla Rookh*, *Fire Worshipers*, l. 270
- Patient* . . . — silent tears to weep,
And patient smiles to wear thro' suffering's hour. . . . HEMANS. *Poems*, I. p. 147, *Evening Prayer*, l. 26
- Pearly* . . . Eyes seem'd to dance with elfin light,
Playmates of pearly smiles — . . . L. HUNT. *Works*, page 153, *Bodryddan*, line 32
- Placid* . . . — his brow a placid smile express'd. . . . J. SCOTT. *Moral Eclogues*, Eccl. II. 60. *E.P.* XVII. 458
- Playful* . . . — playful smiles on graver converse broke. . . . CRABBE. *Tales of the Hall*, Book II. line 7
- Pleasant* . . . — a fond glance of the eye, a pleasant smile. . . . WIFFEN. *Tasso's Life*, *Jerusalem*, Vol. I. p. cv.
- Pleasing* . . . — wonder, man's face can fold
In pleasing smiles such murderous tyranny. . . . SHAKESPEARE. *Titus Andronicus*, A. II. Sc. IV. l. 76
- Practised* . . . Making practis'd smiles, as in a looking-glass. . . . SHAKESPEARE. *Winter's Tale*, Act I. Sc. II. l. 139
- On me their practis'd smiles are lost. . . . GRAINGER. *Tibullus*, Book III. *Elegy* VII. line 7
- Pretty* . . . — those pretty smiles, like a gentle thief
Stealing his heart — . . . CHAMBERLAYNE. *Pharonnida*, Book I. C. I. l. 35S
- Propitious* . . . — thy propitious smile
Shall time's ungenial flight beguile. . . . HUDDSFORD. *Salmagundi*, p. 17, *To Wyatt*, l. 309
- Quiet* . . . — the meek thoughtfulness and quiet smile. . . . HEMANS. *Records of Woman*, *Switzer's Wife*, l. 68
- Radiant* . . . Radiant smile, sunny as summer — . . . WIFFEN. *Tasso*, *Jerusalem*, Canto IV. St. LXXXVIII.
- Rage-embitter'd* . . . Deceit the rage-embitter'd smile refines. . . . BEATTIE. *Judgment of Paris*, l. 421, *E.P.* XVIII. 556
- Rapturous* . . . He one rapturous smile might boast. . . . LAYNG. *Tasso*, *Jerusalem*, Book XVI. line 49
- Ready* . . . His ready smile a parent's warmth express'd. . . . GOLDSMITH. *Deserted Village*, l. 185, *E.P.* XVI. 495
- Red* . . . That smooth red smile shews what you meant,
And modest silence gives consent. . . . RANDOLPH. *Poems*, 5th edit. p. 86, *A Pastoral*, l. 165

- Relenting* . . . ————— on those lovely lips
Dawns the soft, relenting smile. . . . COLERIDGE. *Poems*, 2d edit. p. 44, *The Kiss*, l. 26
- Renovating* . . . ————— cheer with renovating smile
The paralytic puling of Carlisle. . . . BYRON. *English Bards & Scotch Reviewers*, l. 707
- Resistless* . . . Flatt'ring a little sly deceiving lass
With smile resistless ————— . . . WOLCOTT. *Wks. of P. Pindar*, Vol. II. p. 95, l. 22
- Reviving* . . . Thy sweet reviving smiles might cheer despair. . . A. L. AIKIN. *Poem*, 3d edit. p. 105, *To Miss R. l. 20*
- Rich* . . . ————— that rich and melancholy smile,
That can so well beguile the human heart. . . PROCTOR. *Works of Barry Cornwall*, II. p. 9, l. 12
- Rigid* . . . The rigid smile but ill conceal'd her thoughts. . . SOUTHEY. *Roderick*, Vol. II. p. 6, *Pt. XIV. line 127*
- Roguish* . . . With a roguish smile, love sily listened. . . RICHARDSON. *Poems*, p. 17, *The Bee, an Idyl*, l. 19
- Roseate* . . . [Venus] flush'd with a roseate smile her face. . . POTTER. *Euripides, Helena*, line 1467
- Rose-bright* . . . ————— I could set that rose-bright smile
Until it seem to grow immortal ————— . . P. J. BAILEY. *Festus*, p. 171, *Sc. A large party*, l. 385
- Rosy* . . . Queen of youth and rosy smiles. . . LANGHORNE. *Hymeneal*, l. 19, *E.P. XVI. p. 461*
- Rosy-red* . . . A smile that glow'd celestial rosy red. . . MILTON. *Paradise Lost*, Book VIII. line 619
- Sad* . . . ————— a sad smile plays upon my cheek. . . KIRKE WHITE. *Remains*, II. p. 105, *Sonnet v. l. 11*
- Saintly* . . . Sternness is soften'd by thy saintly smile. . . WILSON. *Isle of Palms*, Canto II. line 402
- Sarcastic* . . . ————— he grasp'd his sword,
Then with sarcastic smile replied. . . BLACKLOCK. *The Graham*, C. II. l. 52, *B.P. XI. 1214*.
. The smile sarcastic, and the leer
That tells the laughing mock'ry near. . . COOMBE. *Syntax Tour to Lakes*, Cap. XXIV. l. 254
- Sardonian* . . . With sardonian smile laughing ————— . . SPENSER. *Faery Queene*, Bk. V. Canto IX. St. XII.
- Sardonic* . . . ————— sardonic smiles are glosing still,
And grief is forc'd to laugh against her will. . . WOTTON. *Description*, &c. l. 5, *E.S.E.P. II. p. 365*
. Sardonic smiles by rancour raised. . . DELANY. *Pheasant & Lark*, l. 72, *E.P. XI. p. 495*
- Satiric* . . . Nor mock my sadness with satiric smile. . . CRABBE. *Tales of the Hall*, Book XVI. line 447
- Scornful* . . . He draws his mouth into a scornful smile,
And cries, the world's not worth my care ——— . . DRYDEN. *All for Love*, Act I. Scene 1. line 134
- Seducing* . . . The pearly wealth thy parted lips betray
When sever'd by seducing smiles ————— . . STRANGFORD. *Camoens, Poems*, p. 94, *Sonnet x. l. 9*
- Seductive* . . . Cold are those lips where smiles seductive hung. . . DARWIN. *Botanic Garden*, Pt. II. Canto II. l. 207
- Seraph* . . . The seraph smile that soft-ey'd friendship wears. . . WOLCOTT. *Works of Peter Pindar*, Vol. II. p. 227
- Seraphic* . . . The soft seraphic smile's attractive grace. . . POTTER. *Poems*, page 42, *To a Painter*, line 10
- Serene* . . . ————— in misery's cheek the smile serene. . . ANON. *Polwhele, Traditions*, &c. I. page 54, l. 32
- Servile* . . . ————— I disdain'd with servile smiles to court. . . ROWE. *Ambitious Stepmother*, Act I. Sc. 1. l. 337
- Set* . . . His fit's on him—I know it by that set smile. . . J. FLETCHER. *Nice Valour*, Act I. Scene 1. l. 212
- Sickly* . . . ————— the mute eloquence of his sickly smile
Told all his thoughts—for grief doth not beguile. . . PROCTOR. *Diego de Montilla*, Stanza xxxv.
- Silent* . . . ————— I charge thee, that no word, no look,
No, not a silent smile, betray contempt. . . SOTHEBY. *Orestes*, Act I. Scene II. line 96
- Silken* . . . ————— flatt'ry, eldest born of guile,
Weaves with rare skill the silken smile. . . CHURCHILL. *The Duellist*, Bk. III. l. 46, *E.P. XIV.*
[p. 339]
- Silly* . . . What! what, a silly, vacant smile ————— . . WOLCOTT. *Works of P. Pindar, Lousiad*, C. 1. l. 185
- Simpered* . . . Sweet is the quaver'd laugh, the simper'd smile. . . POTTER. *Poems*, p. 73, *Farewell Hymn*, line 140
- Simpering* . . . ————— simpering smile . . . HAYLEY. *Triumphs of Temper*, Canto II. line 161
- Sly* . . . The maid with smile suppress'd and sly. . . W. SCOTT. *Lady of the Lake*, C. 1. St. XXIV. l. 9
- Smooth* . . . ————— soothe me with smooth smiles ————— . . ANON. *Collier of Croydon*, Act IV. line 386
- Social* . . . The social smile, the tear humane. . . W. HAMILTON. *Contemplation*, l. 124, *B.P. IX. 414*
- Soft* . . . ————— soft smiles attract the soul as light
Lures winged insects ————— . . SHELLEY. *Prometheus Unbound*, Act II. Sc. IV. l. 177
- Soft-beaming* . . . The moist red lips on which the smile,
Ready to kindle, slept, soft-beaming. . . HERBERT. *Helga*, line 1510, *Canto iv. page 97*
- Soft-wreathing* . . . Amidst the sound of melting lyres,
Soft-wreathing smiles ————— . . CAWTHORN. *Education of Genius*, l. 320, *E.P. XIV.*
[p. 241]
- Soothing* . . . She heard him with a soothing smile. . . T. MOORE. *Anacreon*, Ode xxxv. line 16
- Sordid* . . . [Riches] can buy proud Flavia's sordid smile. . . W. HAMILTON. *Ode iv. line 113. B.P. IX. p. 422*
- Soul-bewitching* . . . ————— her soul-bewitching smile
Can even selfish love beguile. . . H. TIGHE. *Psyche*, &c. p. 275, *March 1808, l. 21*

- Soul-dissolving* [Venus] the Queen of soul-dissolving smiles. BEATTIE. *Judg. of Paris*, l. 383. *E.P. XVIII.* 555
- Soul-enchanting* ——— beauty's soul-enchanting smile. LANGHORNE. *Fables of Flora*, v. 5. *E.P. XVI.* 445
- Soul-subduing* Life-darting looks, and soul-subduing smiles. HAYLEY. *Triumphs of Temper*, Canto 1. line 243
- Sour* . . . [Voltaire] with a sour, sardonian smile. | BOYD. *Penance of Hugo*, Canto 111. line 328
- Specious* . . . ——— innocence, that knows itself no guile,
Will see a friend in every specious smile. . . . MAJOR. *Poems*, page 76. *Monitory Epistle*, l. 16
- Spontaneous* . . . ——— Love's spontaneous smile, endears
The days of peace ——— . . . CAMPBELL. *Pleasures of Hope*, Part 1. 221
- Sportive* . . . ——— sportive smiles, divinely sweet. . . HAYLEY. *Triumphs of Temper*, Canto vi. line 165
- Spurious* . . . ——— that spurious smile
All idly o'er the features playing. . . PHILLIPS. *Ocean Cavern*, Canto 1. line 140
- Star-light* . . . Foul self-contempt, which drowns in sneers
Youth's starlight smile ——— . . . SHELLEY. *Rosalind and Helen*, line 486
- Subduing* . . . Proclaim the power of her subduing smile. RICHARDSON. *Poems*, page 57. *Plain Truth*, line 8
- Subtle* . . . ——— a subtle smile of art
Disguis'd the rancour lurking in his heart. . . CRANWELL. *Vida, Christiad*, Book III. line 916
- Sunny* . . . Every shadow of his lot,
In her sunny smile forgot. . . . T. MOORE. *Wks.* 273. *Evenings in Greece*, Song, 18
- ——— the sunny smile
Glancing in play o'er that proud lip ——— HEMANS. *Records of Women. Peasant Girl*, l. 51
- Sweet* . . . ——— bitter tears with sweet smiles mingling. . . COWPER. *Homer, Iliad*, Book VI. line 590
- ——— a sweet smile, where once was blent
All that is beautiful and innocent. . . . HANKINSON. *Poems*, page 107. *Jacob*, line 217
- Syren* . . . ——— that Syren smile can lure my soul. LEYDEN. *Mermaid*, 187. *M.S.B. Vol. III.* p. 343
- The Syren smiles that led my feet astray. . . BOYD. *Royal Message*, Act V. line 673
- Taking* . . . The crafty boy, that hath full oft essay'd
All his taking smiles ——— . . . SUCKLING. *Song*, line 8. *E.P. Vol. VI.* page 503
- Tempting* . . . Each flattering kiss, each tempting smile
Thou dost in vain bestow. . . . STANLEY. *Poems*, Reprint of, 1651, page 74, line 9
- ——— the tempting smile,
The sweet allurements that can hearts beguile. . . COOKE. *Hesiod, Theogony*, l. 315. *E.P. XX.* p. 765
- Tender* . . . Tender smiles—looks fraught with love. . . AKENSIDE. *Love, an Elegy*, 22. *E.P. XIV.* p. 130
- Thankful* . . . ——— she of whom I write
With thankful smiles may read ——— BEAUMONT. *Marquess of W—*, l. 7. *E.P. VI.* p. 39
- Thrilling* . . . ——— love hangs on her thrilling smile. KENNEDY. *Fifful Fancies*, p. 38. *The Actress*, l. 18
- Tranquil* . . . ——— tranquil smiles a Christian's lips can wear. J. COTTLE. *Malvern Hills, &c.*, 215. *Monody*, 202
- Transient* . . . ——— transient as a smile
That turns into a tear. . . . J. MONTGOMERY. *Greenland, &c.* 164, *Stanzas &c.* 30
- ——— light his visage with a transient smile
Of melancholy joy, like autumn sun. . . . J. GRAHAME. *British Georgics*, April, line 173
- Transitory* . . . The Samian sage his native isle forsook,
And a vain tyrant's transitory smile. . . THOMSON. *Liberty*, Pl. III. l. 35. *E.P. XII.* p. 478
- Treacherous* . . . The treach'rous smile—a mask for secret hate. COWPER. *Expostulation*, l. 42. *E.P. XVIII.* p. 620
- Triumphant* . . . Look on my joy with a triumphant smile. . . HEMANS. *Vespers of Palermo*, Act III. Sc. 1. l. 77
- Troubled* . . . ——— your smiles are troubled, lady:
May they, ere long, be brighter ——— . . . Act III. Sc. 1. l. 67
- Vacant* . . . ——— vacant smile, and words but half express'd. H. TIGHE. *Psyche*, p. 190, Canto vi. line 199
- Vivid* . . . ——— vivid smile serene. . . BOYD. *Dante, Paradiso*, Canto XIV. Stanza xvii.
- Ugly* . . . He grinn'd an ugly smile ——— . . . CRABBE. *Tales*, page 70. *Procrastination*, line 210
- Unbidden* . . . Sportive traitors of her will—
Unbidden smiles, the nymph betrayed. . . RICHARDSON. *Poems*, p. 14. *Daphnis &c.*, line 37
- Unconscious* . . . ——— an unconscious smile,
Like sudden sunshine, o'er their faces broke. . . WILSON. *Isle of Palms, &c.* 205. *Angler's Tent*, 385
- Undoing* . . . ——— oh! those clear, undoing smiles. BROOME. *The Complaint*, l. 103. *E.P. XII.* p. 40
- Unmeaning* . . . Approach! put on the smile unmeaning. . . WHALEY. *Poems*, page 179. *Vacuna*, line 21
- Unpractised* . . . Thy mild demeanour, thy unpractised smile. MASON. *English Garden*, Book I. line 47
- Unstudied* . . . Th' unstudied smile, the blush that nature warms,
And all the graceful negligence of charms. . . MALLETT. *To Mira*, line 30. *E.P. XIV.* p. 46

- Untutor'd . . . ——— yours is the sunny dimple,
 Radiant with untutor'd smiles. . . . TUPPER. *Geraldine, &c. Children*, line 14
 ——— deem untutor'd and untrain'd by art,
 The smile that writhes above a broken heart. . . HANKINSON. *David playing before Saul*, line 235
 Wanton . . . ——— did ere thy prying sight
 Find her lip guilty of a wanton smile? . . . RANDOLPH. *Jealous Lovers*, Act I. Scene III. l. 10
 Warm . . . ——— cheek ting'd with a warm sunny smile. . . T. MOORE. *Works*, p. 175. "As a Beam." &c. l. 3
 Welcome . . . The squire address'd with welcome smile his friend. CRABBE. *Tales of the Hall*, Book XII. line 4
 Willing . . . The willing smile, the melting kiss. . . HERBERT. *Helga*, line 2612, Canto VI. page 164
 Winning . . . Such eyes, such lips, such winning smiles! . . . LEE. *Tragedy of Nero*, Act III. Scene I. line 114
 ——— her winning smiles, and witching eyes,
 On yonder unfledg'd orator she tries. . . . LAWRENCE. *Criticisms on the Rolliad*, p. 36, l. 1
 Winsome . . . Thy winsome smiles maun eise my pain. . . BOSWELL. *Lady B—'s Lament*, 38. P.R.A.P. II. 196
 Witching . . . She often pray'd, and often me besought,
 Sometimes with witching smiles ——— . . . SPENSER. *Faery Queene*, Book IV. Canto x. St. LVII.
 Wreathed . . . Wreathed smiles,—such as hang on Hebe's cheek. MILTON. *L'Allegro*, l. 28. *Newton's Edit.* IV. p. 53
 Yielding . . . Yielding smiles, and trembling sighs. . . BLACKLOCK. *The Wish Satisfied*, 44. E.P. XVIII. 189

TIGER.

- Armenian . . . Armenian tigers Daphnis taught to yoke
 And whirl the car ——— . . . J. WARTON. *Virgil, Eclogue v.* line 33
 Barbarous . . . ——— a brood of barbarous tigers, lapp'd
 The blood of many a herd ——— . . . MARLOWE. *Lucan Pharsalia*, Book I. line 827
 Black-barr'd . . . The leopard was there and the tiger black-barr'd. HOOD. *Lycus the Centaur*, line 52
 Bloody . . . ——— bloody tiger ——— . . . POOLE. *English Parnassus*, page 207
 Brinded . . . ——— the brinded tiger or the hungry wolf
 Would show more mercy ——— . . . PARLBY. *Revenge*, Act IV. Scene I. line 48
 Crouching . . . ——— crouching tigers wait their hapless prey,
 And savage men more murd'rous still than they. . . GOLDSMITH. *Deserted Vill.* 353, E.P. Vol. XVI. 496
 Cruel . . . ——— as a cruel tigre was Areite. . . CHAUCER. *The Knight's Tale*, line 799
 ——— dangerous escape,
 From cruel tiger, or more cruel man. . . HURDIS. *The Village Curate*, line 1815
 Darting . . . ——— the tiger darting fierce
 Impetuous, on the prey his glance has doom'd. THOMSON. *The Seasons*, Summer, line 916
 Daunian . . . ——— I can make the Daunian tiger flee,
 Much less a bragging foul-mouth'd whelp like thee. K. WHITE. *Remains*, Vol. III. p. 73, line 9
 Deadly . . . ——— the steer
 At whose strong chest, the deadly tiger hangs. . . THOMSON. *The Seasons*, Spring, line 344
 Dread . . . Bounds the dread tiger o'er the affrighted heath. DARWIN. *Origin of Society*, Canto III. line 107
 Dreadful . . . And dreadful tigers tremble ——— . . . COWLEY. *Davidels*, Bk. I. 930. E.P. Vol. VII. 148
 Fearless . . . ——— tigers from their delves look out,
 Untam'd and fearless ——— . . . T. MOORE. *Lalla Rookh*, Fire Worshippers, l. 1918
 Fell . . . Fell tigers soften in th' infectious flames,
 Great love pervades the deep ——— . . . TICKELL. *Frag. on Hunting*, 97. E.P. Vol. XI. 112
 Fell-eyed . . . Where fell-eyed tigers all athirst for blood,
 Howl to the desert ——— . . . OGILVIE. *Poems*, p. 78, Ode to Melancholy, l. 26
 Fere . . . The fere tiger, full of felony. . . JAMES I. *The King's Quair*, Canto v. Stanza v.
 Ferocious . . . I will freely describe the wretch I despise,
 As a tiger ferocious, perverse as a hog. . . SMOLLETT. *Song from Reprisal*, 11, E.P. Vol. XV. 578
 Fierce . . . A lion and fierce tiger glar'd aloof. . . MILTON. *Paradise Regained*, Book I. line 313
 Fierce-eyed . . . No more the fierce-eyed tiger threatens harm. . . WOTY. *Works*, Vol. I. p. 124, On Music, line 49
 Frisking . . . ——— the path the frisking tigers trod,
 Dragging the car, that bore the jolly god. . . FENTON. *Horace*, Bk. III. Ode III. 17. E.P. X. 422
 Furious . . . What tygre is so furious and fell
 As wrong, when it hath arm'd itself with might? SPENSER. *Faery Queene*, Bk. V. Canto IX. St. I.

- Gaunt* . . . ——— the rous'd tiger gaunt and fell,
Kindles into cruel rage. PENROSE. *The Hermit's Vision*, l. 68. B.P. XI. p. 620
- Glaring* . . . No more the glaring tiger roams for prey. J. WARTON. *Ode on the Spring*, 13. E.P. XVIII. 168
- Greedy* . . . ——— Arabian steeds stretching along,
The greedy tiger leave, panting behind. SOMERVILLE. *The Chase*, Bk. II. 462. E.P. XI. 161
- Grim* . . . ——— a grim tiger, whom, the torrent's might
Surprises, in some parch'd ravine ——— T. MOORE. *Lalla Rookh*, *Veil'd Prophet*, l. 1571
- Grinning* . . . ——— grinning tiger ——— POOLE. *English Parnassus*, page 207
- Heinous* . . . ——— heinous tiger ——— SHAKESPEARE. *Titus Andronicus*, Act V. Sc. III. l. 195
- Horrid* . . . A horrid tiger and a bristly boar. TRAPP. *Virgil, Georgics*, Book IV. line 487
- Hungry* . . . So plays the hungry tiger with his prey,
Whetting his appetite ——— HURDIS. *Adriano*, or 1st of June, line 1195
- Hyrcan* . . . ——— what man dare, I dare :
Approach thou like the Hyrcan tiger. SHAKESPEARE. *Macbeth*, Act III. Scene iv. l. 117
- Hyrcanian* . . . ——— rough Caucasus thee bred ;
And with their milk Hyrcanian tigers fed. DENHAM. *Passion of Dido*, l. 80, E.P. Vol. VII. p. 253
- Indian* . . . ——— thy fierce parents were,
Some Indian tiger, or Hyrcanian bear. WIFFEN. *Tasso, Jerusalem*, Canto xvi. Stanza 57
- Inexorable* . . . More fierce, and more inexorable far,
Than empty tigers, or the roaring sea. SHAKESPEARE. *Romeo and Juliet*, Act V. Sc. III. 39
- Ireful* . . . ——— ireful tiger ——— POOLE. *English Parnassus*, page 207
- Light-foot* . . . The light-foot tigre foaming with fury. SYLVESTER. *Du Bartas*, Week 1. Day vi. line 299
- Lybian* . . . Shepherds hunt the Lybian tigre,
Spoiling his prey ——— SYLVESTER. *Du Bartas*, *Quadrains*, &c. St. XLIV.
- Merciless* . . . ——— merciless tiger ——— POOLE. *English Parnassus*, page 207
- Motley* . . . A tiger's motley hide his back o'erspread. LEWIS. *Statius Thebaid*, Book IX. line 973
- Raging* . . . His nurse some raging tiger was ——— CAREW. *Tasso, Jerusalem*, Book IV. line 623
- The raging tiger, bites the shaft that wounds him,
And spares the man who threw it ——— GAY. *The Captives*, Act III. line 56.
- Ravens* . . . ——— for food the ravens tigers stray. STAWELL. *Virgil, Georgics*, Book II. line 199
- Ravenous* . . . The ravenous tigers hunt for blood
And cannibals more fierce than they. SOMERVILLE. *Fable* XIV. Canto v. 52. E.P. XI. 223
- Roaring* . . . ——— in love could fire and water meet ;
The timid lamb embrace the roaring tiger. ANON. *Schiller, Mary Stuart*, Act III. line 142
- Rough* . . . And rough Hyrcanian tigers gave thee suck. DRYDEN. *Virgil, Æneis*, Book IV. line 525
- Royal* . . . ——— the royal tiger ——— W. SCOTT. *Chronicles of the Canongate*, Vol. II. 147
- Savage* . . . I know thee, love ; in deserts thou wert bred ;
And at the dugs of savage tigers fed. DRYDEN. *Virgil, Pastoral* VIII. line 61
- Scythian* . . . ——— the Scythian tigress, thus
For her stol'n whelps is often seen to rave. LEWIS. *Statius Thebaid*, Book X. line 1175
- Speckled* . . . Bespotted like the tiger's speckled pride. SOUTHEY. *Madoc*, Part II. Section XIV. line 150
- Spotted* . . . ——— spotted tigress stung
With dreadful fury ——— HOOLE. *Ariosto Orlando*, Book VIII. line 457
- Striped* . . . ——— the striped tiger shall lie down to die
Beside the lamb ——— BYRON. *Heaven and Earth*, Part I. Sc. III. l. 184
- Swift* . . . ——— the god of wine came driving on
High on his chariot by swift tigers drawn. DRYDEN. *Ovid, Art of Love*, Bk. I. 617. E.P. IX. 136
- Swift-foot* . . . The swift-foot tiger or fierce lioness,
Haunt not thy mountains ——— SYLVESTER. *Du Bartas*, *The Colonies*, line 781
- Tameless* . . . ——— tameless tigers hungering for blood. SHELLEY. *Queen Mab*, Part IV. line 219
- Tawny* . . . ——— I us'd to stem the foamy tyde
Rejoyc'd the tawny tiger to outbrave. STEELE. *From Statius Thebais*, S.P.M. p. 219, l. 1
- Touchy* . . . ——— 't is a touchy tiger ;
How happy am I, that I have scap'd the dens. RANDOLPH. *Jealous Lovers*, Act II. Scene v. l. 31
- Vengeful* . . . ——— like the flame that cuts the skies,
And swifter than the vengeful tigress flies. ROWE. *Lucan Pharsalia*, Book V. line 590
- Voracious* . . . Voracious tiger ! he pursues the fawn
To gratify his natural wants ——— RICHARDSON. *Poems*, p. 69, *Runny Mead*, l. 100
- Unpitying* . . . ——— unpitying tiger ——— POOLE. *English Parnassus*, page 207

- Untam'd* . . . The very tigers let them pass,
 As things untam'd, and like themselves. . . T. MOORE. *Lalla Rookh, Fire Worshipers*, l. 1910
Wasteful . . . — With the wasteful tiger's savage bound,
 Gaul dash'd Rome's peaceful eagles to the ground. MAURICE. *Poems*, page 275, *The Crisis*, line 265
Wild . . . The tiger wilde who sees her den beset. . . HUDSON. *Hist. of Judith*, v. l. 393, *Sylvester*, 742

VIOLET.

- April* . . . — April violets paint the grove. . . CAREW. *The Protestation*, l. 5. *E.P. Vol. V.* p. 621
Azure . . . — azure violet — . . . POOLE. *English Parnassus*, page 217
Bashful . . . Unveil the bashful violet's tremulous head. . . DARWIN. *Botanic Garden. Pt. 1. Canto IV.* l. 446
Beauteous . . . — I the beauteous violet still before [Spring] go
 And usher in the gaudy shew. . . CLEVE. *Cowley, Plants, Bk. III.* 491. *B.P. V.* 348
Beautiful . . . And where is the violet's beautiful blue? . . . BYROM. *A Pastoral*, l. 58. *E.P. Vol. XV.* p. 185
Black . . . — blush not, dear; black is the violet. . . W. BOWLES. *Theocritus, Idyl x.* l. 31. *N.C. I.* 97
Blue . . . — beds of violet's blue,
 And fresh-blown roses wash'd with dew. . . MILTON. *L'Allegro*, l. 21. *Newton's Edit. IV.* 52
Blue-eyed . . . Some, as they went, the blue-eyed violets strew. COWLEY. *Davideis, Bk. II.* l. 783. *E.P. VII.* p. 154
 . . . The blue-eyed violet weeps upon some sloping bank,
 While the young sun dries up her tears. . . PROCTOR. *Wks. of Barry Cornwall, II.* p. 189, l. 12
Blue-mantled . . . The blushing-rose, blue-mantled violet. . . MAY. *The Old Couple, Act I.* line 14
Blue-veined . . . The blue-vein'd violets whereon we lean
 Can never blab — . . . SHAKSPEARE. *Venus and Adonis*, 125. *E.P. V.* 18
Blushing . . . — the blushing vi'lets' rich perfume
 But tempts some ruffian hand — . . . LIPSCOMB. *Inoculation*, 93. *Oxford Prize Poem*, 40
Breathing . . . — zephyr panting on the buds of breathing violets. THOMSON. *On Pope's Works*, l. 89. *E.P. XV.* p. 23
Breeze-scenting . . . And the breeze-scenting violet lurks below. . . C. SMITH. *Elegiac Sonnets, &c. Vol. II.* p. 54, l. 12
Cool . . . Cool violets and orpine growing still. . . SPENSER. *Muioptomos*, l. 193. *E.P. Vol. III.* p. 338
Coy . . . And is that violet's glance so coy,
 Which fled, as if afraid of me? . . . POLWHELE. *Traditions and Recollections*, page 661
Creeping . . . — upon the pavement prostrate lie [VI. page 22
 In creeping violets — . . . F. BEAUMONT. *Upon 25th March*, 1627, l. 27. *E.P.*
Dainty . . . Compast all about with dainty violets. . . SPENSER. *Astrophel*, line 282. *E.P. Vol. III.* 390
Dark . . . What lovelier flower is seen than the dark violet? BEATTIE. *Pastoral*, x. l. 60. *E.P. XVIII.* p. 572
Dark-eyed . . . The rose-cup, lily, and the dark-eyed violet. . . ANON. *To Rhodoclea*, line 4. *N.M.M. April* 1834
Deep-blue . . . This deep violet, almost as blue as Pallas' eye. . . PROCTOR. *Wks. of Barry Cornwall, III.* p. 159, l. 14
Deep-dy'd . . . — deep-dy'd violets more glossy shine. . . TRAPP. *Virgil, Georgics, Book IV.* line 324
Deep-tinged . . . And deep-ting'd violet, with fragrant breath. . . HODGSON. *Poems*, page 14, *Woodlands*, line 216
Deep-veined . . . — their tread
 Is over the deep-vein'd violet's bed. . . HEMANS. *Records of W. Bride of the Greek Isles*, 92
Dejected . . . There hung the violet its dejected head. . . J. OGILVIE. *Poems*, page 222. *Solitude*, line 105
Dim . . . Violets dim, sweeter than the lids of Juno's eyes. SHAKSPEARE. *Winter's Tale, Act IV. Sc. III.* l. 137
Drizzling . . . — fays, beneath the drooping violet,
 In filmy robes of gossamer arrayed. . . MALDON. *Evening*, line 105. *B.C. page* 218
Dusky . . . To these succeed the violet's dusky blue. . . L. AIKIN. *Poems*, p. 16. *Invitation*, line 47
Early . . . Let early violets raise their purple heads. . . SIDLEY. *Virgil, Georgics, Book IV.* line 39
Fair . . . — the fair violet and full-blown rose. . . BOYD. *Dante, Purgatorio, Canto xxxii.* St. XIII.
Folded . . . — meadow flowers or folded violets deep. SHELLEY. *Prometheus Unbound, Act II. Sc. III.* 86
Forward . . . The forward violet thus did I chide :—
 Sweet thief! whence did thou steal thy sweet? . . . SHAKSPEARE. *Sonnet xcix.* *E.P. Vol. V.* page 55
Fountain . . . The fountain violet and the garden rose. . . A. PHILLIPS. *Pastoral*, III. l. 110. *E.P. XIII.* 112
Fragrant . . . — fragrant violets, and paunces trim. . . SPENSER. *Faery Queene, Bk. III. C. 1. St. xxxvi.*
Fresh . . . Fresh violets here their charms diffuse. . . H. TIGHE. *Psyche, and other Poems*, p. 275, l. 5
Gay . . . Spring waits to strew, with vi'lets gay,
 The progress of thy feet. . . S. PATTISON. *Original Poems*, p. 37. *Epistle*, l. 15
Glowing . . . And glowing violets threw odours round. . . POPE. *Homer, Odyssey, Book V.* line 94

- Hedge-row* . . . Less glaring to the sight
Beneath, the hedge-row violets grow. . . JEFFERSON. *Poems*, p. 82. *Ode in a Garden*, l. 45
- Humble* . . . ——— humble in their earthly lot,
As is the violet ——— . . . T. MOORE. *Works*, 485. *Loves of the Angels*, 1871
- ——— from humble violet
Exhaled, th' essential odours climb. . . WORDSWORTH. *Poetical Works*, Vol. II. p. 217, l. 7
- Impurpled* . . . The violet impurpled, thicket-loving flower. . . D. LEWIS. *Poems*, page 284. *A Miltonic*, line 14
- Leaf-veiled* . . . ——— strew the ground with budding flies,
With leafless crocus, leaf-veiled violet. . . J. GRAHAME. *Poems*, 133. *Rural Calender*, April, 3
- Lovely* . . . Humility, beloved, and lovely as the violet. . . TUPPER. *Proverbial Philosophy*, page 96, line 9
- Love-sick* . . . The love-sick violets, and primrose pale
Bow their sweet heads ——— . . . DARWIN. *Botanic Garden*, Part II. Canto I. l. 13
- Lowly* . . . And lowlie viles kist the wanderer's feet. . . MICKLE. *Sir Martyn*, C. II. l. 17. *E.P.* XVII. 547
- Lurking* . . . ——— sylphs, unseen that lie
In the low, lurking violet's pale blue eye. . . ANON. *See Blackwood's Mag.* 1839, page 529
- Meek* . . . And the meek violet, in amis blue,
Creeps low to earth ——— . . . MENDEZ. *The Seasons*, Spring, l. 31. *D.C.* IX. 235
- Modest* . . . ——— from the curious eye
The modest violet turns her gentle head. . . MICKLE. *Camoens Lusiad*, Book IX. line 729
- Moist* . . . There the moist violet lurks in grassy bed. . . ELTON. *Poems*, page 119. *North-Aston*, line 75
- Moss-couched* . . . ——— sunny showers, that scarcely fill the folds
Of moss-couch'd violets ——— . . . J. GRAHAME. *Sabbath Walks*, p. 68. *Spring*, l. 17
- Much-loved* . . . See the primrose, sweetly set
By the much-lov'd violet. . . W. BROWNE. *Shepherd's Pipe*, *Ecl.* l. 16. *E.P.* VI. 310
- Nodding* . . . ——— the nodding violet grows
Quite over-canopy'd ——— . . . SHAKSP. *Midsum. Night's Dream*, Act II. Sc. II. 195
- Odorous* . . . ——— my favorite bed of odorous violets. . . WIFFEN. *Garcilasso*, *Sonnet XVI.* line 8
- Pale* . . . ——— paler than the violet pale,
She early left her sleepless bed. . . W. SCOTT. *Lay of the Last Minstrel*, Canto II. St. xxv.
- Pensive* . . . A pensive violet in its leafy shade. . . PORDEN. *Cœur de Lion*, Book VII. line 324
- Purple* . . . Ye violets, that first appear,
By your pure, purple mantles known. . . WOTTON. "Ye Meaner Buties," 7. *P.R.A.P.* II. 313
- ——— purple violets and marigolds,
Shall, as a chaplet, hang upon my grave. . . SHAKESPEARE. *Pericles*, Act IV. Scene III. line 16
- Purple-dyed* . . . Wilt thou have beside, violets purple-dyed. . . QUARLES. *School of the Heart*, *Ode xxx.* St. v.
- Sable* . . . The sable violet yields a precious dye. . . BEATTIE. *Virgil*, *Pastoral*, II. 25. *E.P.* XVIII. 561
- Sad* . . . Sad violets, and hyacinths which grow
With marks of grief ——— . . . DRUMMOND. *Epitaph*, *Rose*, line 7. *E.P.* V. p. 700
- Sapphire* . . . The violet's sapphire vest a fragrant incense shed. . . FAWKES & WOTY. *The Complaint*, l. 23. *P.C.* III. 87
- Scented* . . . There, on green meadows, scented violets grow. . . RUSSEL. *Homer*, *Odyssey*, Bk. V. l. 29. *The Tribute*
- Shadowy* . . . A grove, such as the shadowy violets love. . . HEMANS. *Records of Woman*, &c. p. 190, line 11
- Shy* . . . The flower of sweetest smell is shy and lowly. . . WORDSWORTH. *Poetical Works*, III. page 51, l. 14
- Snow-clad* . . . The violet's bell, snow-clad and meek. . . J. WARTON. *The Enthusiast*, 58. *E.P.* XVIII. 160
- Sober* . . . Some love the sober violet's purple dyes. . . GAY. *Dione*, Act III. Scene 1. line 12
- Soft* . . . And where soft violets did the vales adorn,
The thistle rises, and the prickly thorn. . . DUKE. *Virgil*, *Eol.* v. l. 57. *E.P.* Vol. IX. p. 223
- Solemn* . . . Sollem violets, hanging heads as shamed. . . CHAPMAN. *See Heliconia*, Part VI. page 578
- Speckled* . . . ——— the speckled violets I'll show. . . HOLLIDAY. *Juvenal*, *Satire XII.* line 90
- Spring* . . . The natural sweets of the spring violet. . . WEBSTER. *White Devil*, Act II. line 213
- Streaky* . . . Or violets mark'd with streaky blue. . . BOYD. *Woodman's Tale*, &c. 164. *Moon-flower*, 140
- Sweet* . . . So sweetest violets trail on lowly ground. . . P. FLETCHER. *Purple Island*, Canto IX. Stanza XVI.
- ——— some sweete violet, that in vale
Sequester'd, scents the aire. . . ANON. *Lordling Peasante*, l. 71. *E.O.B.* IV. p. 173
- Sweet-breathed* ——— sweet-breathed violet that hidden grows. . . WITHER. *Brittan's Remembrancer*, Canto V. l. 64
- Sweet-smiling* . . . Amongst green brakes I'll lay Ascanius,
And strew him with sweet-smelling violets. . . MARLOWE. *Dido*, *Queen of Carthage*, Act II. l. 317
- Tender* . . . ——— eyes so blue,
They mock the tender violet's dyes. . . PRATT. *Sympathy*, &c. p. 325, *To Cupid*, line 7
- Thicket-loving* . . . The violet blue-ey'd thicket-loving flower. . . D. LEWIS. *Misc. Poems*, p. 283, *A Miltonic*, l. 14

- Timid* . . . Half-conceal'd a timid violet. . . . POLWHELE. *Traditions and Recollections*, II. p. 660
- Tufted* . . . — Southern gale that blows more sweet,
From the tufted violet ——— . MANT. *Inscription in an Arbour*.
- Various* . . . ——— every tint the various violet knows. . . . GIFFORD. *Juvenal, Satire XII. line 127*
- Velvet* . . . No more the velvet violet decks the green. . . . BEATTIE. *Pastoral v. l. 60. E.P. Vol. XVIII. p. 565*
- Vernal* . . . The vernal violets' nectarian juice. . . . STANLEY. *Secundus, Kisses, XIV. line 2*
- Virgin* . . . The virgin violet or the creeping moss. . . . COOPER. *Power of Harmony, II. l. 32, E.P. XV. 523*
- Virginal* . . . Shall the earth May's virginal violets scorn? . . . W. R. SPENCER. *Poems*, 152, *To Viscountess H. 10*
- Unsunned* . . . ——— the breath of opening morn,
O'er beds of unsunned violets born. . . . HUDDSFORD. *Salmagundi*, p. 13, *To Wyatt*, l. 212
- Way-side* . . . ——— the way-side violet
That shines unseen, and were it not
For its sweet breath, would be forgot. . . . T. MOORE. *Wks. p. 485, Loves of Angels, l. 1871*
- White* . . . And faded violets white and pied and bluc. . . . SHELLEY. *Poetical Works*, page 289, *St. xxxiii.*
- Woodland* . . . After the slumber of the year,
The woodland violets reappear. . . . SHELLEY. *Posthumous Poems*, p. 205, line 12

URN.

- Ancient* . . . ——— Time, conspirator with memory,
Keeps his cold ashes in an ancient urn. . . . HOOD. *Poems, Vol. II. p. 259, To the Moon, St. vi.*
- Ashy* . . . ——— ashly urn ——— . POOLE. *English Parnassus*, page 219
- Brazen* . . . Relics, in a brazen urn, the priests enclose. . . . DRYDEN. *Virgil, Æneis, Book VI. line 326*
- Brazen-sculptured* . . . ——— the brazen-sculptur'd urn,
Hid in a tangled thicket ——— . POTTER. *Sophocles, Electra*, line 58
- Chaste* . . . ——— they guard his chaste urn. . . . LOVELACE. *Lucasta, Part II. page 73, line 11*
- Chilling* . . . ——— I cannot yield thee back so soon
To death, and to that narrow, chilling urn. . . . HOGG. *Sir Anthony Moore, Act V. Scene iv. l. 149*
- Cinerary* . . . ——— fountain, statue, or cinerary urn. . . . W. S. ROSE. *Court of Beasts, Canto III. St. iv.*
- Cold* . . . You had better have been in your cold urn. . . . SHIRLEY. *Grateful Servant, Act IV. Sc. II. l. 113*
- ..* . . . Nor e'en a sigh on my cold urn bestow. . . . PATTISON. *Abelard to Eloisa, l. 169. B.P. VIII. 564*
- Costly* . . . ——— some costly urn,
Which shortly, like themselves, to dust shall turn. . . . OLDHAM. *To Memory of Morwent, Stanza lxxiii.*
- Dark* . . . ——— I in a cold, dark urn must lie. . . . CHAMBERLAYNE. *Pharonnida, Bk. I. Canto II. l. 450*
- Decent* . . . So decent urns their snowy bones may keep. . . . POPE. *Homer, Iliad, Book VII. line 402*
- Defenceless* . . . Come, but molest not yon defenceless urn. . . . BYRON. *Childe Harold, Canto II. Stanza III.*
- Dusty* . . . My parents' bones are in their dusty urns. . . . KEATS. *Poetical Works*, p. 37, *Lamia, II. line 94*
- Emboss'd* . . . An urn, emboss'd with leaves and fruits. . . . HOOD. *Poems, II. 259, Ode to the Moon, St. vi.*
- Faithful* . . . And store their ashes in the faithful urn. . . . JENYNS. *Immortality of the Soul, Book I. line 190*
- Fatal* . . . That fatal urn imperious Minos shook. . . . PITT. *Virgil, Æneid, Book VI. line 599*
- Forgetful* . . . ——— forgetful urn ——— . POOLE. *English Parnassus*, page 219
- Funeral* . . . Why bends that mourner o'er the funeral urn? . . . SOTHEY. *Orestes, Act II. Scene I. line 73*
- Gnossian* . . . ——— shake the Gnossian urn, and woes prepare
For perjurd kings ——— . LEWIS. *Statius Thebaid, Book XI. line 819*
- Greedy* . . . ——— what remains beyond the greedy urn,
Since soul and body to their seeds return. . . . CREECH. *Lucretius, Nature of Things, Bk. IV. l. 45*
- Hallowed* . . . Angels unseen watch o'er his hallow'd urn. . . . SOMERVILLE. *To Mr. Addison, l. 102. E.P. XI. 191*
- Historic* . . . Historic urns and breathing statues rise. . . . DYER. *Ruins of Rome, l. 100. E.P. XIII. p. 225*
- Honoured* . . . ——— honour'd urns of patriots and of chiefs. . . . AKENSIDE. *Pleasures of Imagination, II. line 734*
- Laurelled* . . . Behold the speaking bust, the laurell'd urn. . . . GISBORNE. *Poems*, p. 145, *Elegy on Mason, l. 82*
- Little* . . . Of all the mighty man, the small remains
A little urn and scarcely fill'd, contains. . . . DRYDEN. *Ovid, Met. Bk. XII. l. 817. E.P. IX. 108*
- ..* . . . That little urn saith more than thousand homilies. . . . BYRON. *Childe Harold, Canto II. Stanza iv. l. 9*
- Memorial* . . . ——— with the sympathizing tear
Bedew thy cold memorial urn. . . . BATCHELOR. *Village Scenes, &c. page 115, line 20*
- Mouldering* . . . ——— mouldering urns (their ashes blown away—
Dust of the mighty!) the same story tell. . . . DYER. *Ruins of Rome, l. 334. E.P. XIII. p. 227*

- Mournful* . . . Plac'd decent in the mournful urn,
With many a tear their dead they weep. . . POTTER. *Æschylus, Agamemnon*, line 478
- Narrow* . . . ——— contracted in thy narrow urn,
Shrunk to a few cold ashes ——— . . . DRYDEN. *All For Love, Act I. Scene 1*, line 241
- Old* . . . ——— we a blessing from the grave implore,
Worship old urns, and monuments adore. . . POMFRET. *Reason in 1700*, l. 143. *E.P. VIII.* 334
- Pale* . . . The glory that doth circle your pale urn
Might hallow'd still, and undefiled burn. . . LOVELACE. *Lucasta, Part II.* page 85, line 5
- Pallid* . . . I mourn as I would clasp each pallid urn
That holds your ashes ——— . . . POLWHELE. *Traditions, &c. Vol. II.* p. 712, l. 26
- Peaceful* . . . His ashes in a peaceful urn shall rest. . . DRYDEN. *Death of Cromwell, St. XXXVII.* *E.P. VIII.*
- And close his ashes in the peaceful urn. . . ROWE. *Lucan, Pharsalia, Book II.* l. 267 [p. 499]
- Pious* . . . ——— funeral flames no longer burn
The dust compos'd within a pious urn. . . DRYDEN. *Ovid Met. Bk. VIII.* l. 388. *E.P. IX.* 90
- Precarious* . . . ——— by death condemn'd to a precarious urn. . . W. BOWLES. *Sannizarius, Proteus*, l. 117. *N.C. I.* 115
- Precious* . . . ——— ashes in an urn more precious
Than the rich jewell'd coffer of Darius. . . SHAKSPEARE. *Henry VI. Pt. 1. A. I. Sc. vi.* l. 24
- Pregnant* . . . A maggot first breeds in his pregnant urn. . . BUTLER. *A Panegyric, &c. l. 9.* *E.P. VIII.* p. 198
- Quiet* . . . ——— do not disserve thy father's dust,
Shaking his quiet urn ——— . . . J. FLETCHER. *Thierry & Theodoret, A. III.* l. 358
- Roman* . . . And rest with honour in a Roman urn. . . ROWE. *Lucan, Pharsalia, Book VIII.* line 1147
- Rude* . . . In no rude urn shall thy lov'd ashes lie. . . BELOE. *Poems and Translations*, page 68, line 5
- Sacred* . . . Thy fame's eternal lamp will live,
And in thy sacred urn survive. . . SPRAT. *To the Memory of the Protector*, line 39
- Sculptured* . . . ——— the cold limbs to earth return,
Or rest in proudly sculptur'd urn. . . HERBERT. *Helga*, l. 2690, *Canto VII.* page 171
- ——— sculptur'd urns,
To mark the spot where earth to earth returns. . . BYRON. *Works*, p. 378, *A Fragment*, line 5
- Silent* . . . ——— teach mortals, doom'd to mourn,
They ne'er must rest but in the silent urn. . . LISLE. *Porsenna, Book II.* l. 315, *D.C. VI.* p. 189
- Still* . . . ——— still urn ——— . . . CRISP. *Virginia*, page 36
- Storied* . . . Can storied urn or animated bust
Back to its mansion call the fleeting breath? . . . GRAY. *Elegy in a Country Churchyard*, line 41
- Tear-wet* . . . ——— the ashes of my ancestors
May still rest quiet in their tear-wet urn. . . MAY. *The Heir, Act V.* line 212
- Thoughtless* . . . For her I mourn,
Now the cold tenant of the thoughtless urn. . . LANGHORNE. *Monody*, 1759, l. 8. *E.P. XVI.* 432
- Venerable* . . . ——— rising flowers adorn
The relics of each venerable urn. . . DRYDEN. *Juvenal, Satire VII.* line 281 [*XIII.* 296
- Votive* . . . To him a votive urn I raise. . . SHENSTONE. *Verses Written in 1748*, line 63. *E.P.*
- Unfruitful* . . . ——— flames like those that burn
To light the dead, and warm th' unfruitful urn. . . POPE. *Eloisa to Abelard*, line 262
- Unworthy* . . . ——— lay these bones in an unworthy urn. . . SHAKSPEARE. *Henry V. Act I. Scene v.* line 332

WINE.

[*Sc. II. l. 42*

- Admirable* . . . The very wines are admirable ——— . . . BEAUM. & FLETCH. *Custom of the Country, A. III.*
- Adulterate* . . . They cheat your palate with adulterate wine. . . LLOYD. *Epistle to Churchill*, l. 2. *E.P. XV.* p. 87
- Alban* . . . The old Alban's pretious age seems vile ——— . . . HOLYDAY. *Juvenal, Satyre XIII.* line 216
- The wretch dislikes the age of Alban wine. . . STAPYLTON. *Juvenal, Satire XIII.* line 256
- Albanian* . . . ——— the produce of the Albanian hill,
Mellowed by age ——— . . . GIFFORD. *Juvenal, Satire XIII.* line 291
- ——— the age of old Albanian will displease. . . MADAN. *Juvenal, Satire XIII.* line 214
- All-subduing* . . . ——— all-subduing wine delayed to steep
The cares of man in mirth's ambrosial stream. . . W. TIGHE. *The Plants, Canto III.* p. 52, *Vine*, l. 891
- Amber* . . . And quaff from glittering bowls the amber wine. . . FORDEN. *Cœur de Lion, Book II.* line 94

- Ambered** . . . Be sure the wines be high, and amber'd all. . . BEAUM. & FLETCH. *Custom of the Country*, A. III. [Sc. II. l. 7]
- Ambrosial** . . . ——— ivy garlands, with ambrosial wine. . . W. TIGHE. *The Plants*, Canto III. p. 5, *Vine*, l. 28
- Aminæan** . . . Proud Tmolus bows to Aminæan wines. . . SOTHEY. *Virgil, Georgics*, Book II. line 731
- Animating** . . . Let the ripe cluster's animating tide
Pervade my languid frame ——— . . . HUDDSFORD. *Salmagundi*, p. 30, *Ode III. line 49*
- Ardent** . . . Mixe at our cheere my good old ardent wine. . . CHAPMAN. *Homer, Iliad*, Book IV. line 274
- Aromatic** . . . This cup of aromatic wine,
Catullus, I quaff up. HERRICK. *Hesperides*, Vol. I. page 110, line 14
- Bacchie** . . . The Bacchie dew of joy-inspiring grapes. . . SHELLEY. *Works*, page 342. *The Cyclops*, line 176
- Bewitching** . . . The world's enticement shun,
Her drugs, and her bewitching wine. . . WITHER. *Hymn on St. John's Day*, l. 28. MSS. p. 48
- Biting** . . . This shall be ipse—Oh, he's a biting wine. . . J. FLETCHER. *The Captain*, Act III. Scene vi. l. 6
- Black** . . . ——— the libation of black wine you bring
A morning offering ——— . . . COOKE. *Hesiod, Works & Days*, Book II. line 474
- A bottle of black wine is worth all Hippocrine. . . TENNANT. *Anster Fair*, Canto II. Stanza IX.
- Blessed** . . . Stronger and stronger still, still blessed wine! . . . MASSINGER. *Very Woman*, Act III. Scene v. l. 71
- Blood-burning** . . . From skull of monk did Byron drain
Deep draughts of blood-burning wine. . . KENNEDY. *Fifful Fancies*, p. 102, *Fidelity*, &c. l. 34
- Blood-red** . . . Enough ye hae o' the gude wheat bread,
And enough o' the blude-red wine. . . ANON. *Minstrelsy of the S. Border*, Vol. II. p. 338
- Bloody** . . . Strong bloody wine he lov'd, and well-dress'd fish. . . BETTERTON. *Summer*, l. 13, *Ogle's Chaucer*, V. I. p. 45
- Blushing** . . . He chang'd the water into blushing wine. . . CRANWELL. *Vida, Christiad*, Book IV. line 428
- Boisterous** . . . From boisterous wine, I fled to gentle tea. . . MOTTEAUX. *In Praise of Tea*, l. 17. S. S. L. P. Vol. I. 194
- Bordeaux** . . . ——— many a draught of Bordeaux wine. . . BETTERTON. *Shipman*, l. 8, *Ogle's Chaucer*, I. 26
- Bright** . . . ——— the sunbeam hath waked the rose
To deck the hall where the bright wine flows. . . HEMANS. *Poems*, V. II. 191, "Bring flowers," l. 6
- Brisk** . . . Fill me some wine, but see
That it brisk and racy be. STANLEY. *Anacreon*, Ode XXIII. line 10
- Bromian** . . . Have they the Bromian drink from the vine's stream? . . . SHELLEY. *Works*, page 342. *The Cyclops*, line 118
- Burnt** . . . Oh, 'tis a sad time! all the burnt wine's drunk. . . J. FLETCHER. *The Nightwalker*, Act II. line 66
- Byblian** . . . Drink the Biblian wine, and eate the creamy wafer. . . CHAPMAN. *Hesiod, Georgic*, v. line 2
- With Byblian wine the rural feast he crown'd. . . COOKE. *Hesiod, Works & Days*, Book II. line 284
- Cæcubian** . . . When shall we quaff your old Cæcubian wine. . . FRANCIS. *Horace*, Book V. Ode IX. line 1
- The swart Hydaspes bore Cæcubian wine. . . HOWES. *Horace*, Book II. Sat. VIII. line 19
- Calene** . . . Lo, a rich dame mild Calene wine
To her husband's thirst brings ——— . . . HOLYDAY. *Juvenal*, Satire I. line 93
- Calenian** . . . ——— neat Calenian wine to taste. . . SMEDLEY. *Poems*, 175, *Horace*, Bk. IV. Ode XII. l. 20
- ——— soft Calenian wine. MADAN. *Juvenal*, Satire I. line 69
- Campanian** . . . ——— he never supp'd in solemn state,
Nor surfeited on rich Campanian wine. . . DRYDEN. *Virgil, Georgics*, Book III. line 789
- Canarian** . . . ——— cellars oft fraught with Grecian or Canarian. . . WITHER. *Abuses Stript & Whipt*, Bk. II. Sat. I. l. 871
- Candian** . . . Romagna and rich Candian wines. JONSON. *Volpone*, Act I. Scene I. line 6
- Candy** . . . 'Tis wine, good wine, excellent Candy wine—
Excellent Candy wine!—reach me the bottle. . . MASSINGER. *A Very Woman*, Act III. Sc. v. l. 85
- Capering** . . . ——— with capering wine
Remember us, in cups full crown'd. . . HERRICK. *Hesperides*, Vol. I. page 177, line 6
- Care-controlling** . . . ——— the juice whose care-controlling powers
Could every human misery subdue. . . FERGUSON. *Works*, p. 169, *Tavern Elegy*, line 9
- Celtic** . . . I ne'er must tinge my lip with Celtic wine. . . SHENSTONE. *Elegy* IX. l. 1. E.P. Vol. XIII. p. 270
- Cheerful** . . . Bring cheerful wine and costly sweets ——— . . . YALDEN. *Human Life*, l. 103. E.P. Vol. XI. p. 65
- Cheering** . . . ——— cheering wine, bring none to me
Lest I forget my might ——— . . . COWPER. *Homer, Iliad*, Book VI. line 322
- Chian** . . . ——— flavour'd Chian wine, with incense fum'd
To slake Patrician thirst ——— . . . DYER. *Ruins of Rome*, line 498. E.P. XII. p. 228
- ——— Chian softens the Falernian wine. . . FRANCIS. *Horace*, Book I. Satire x. line 30
- Chianti** . . . True son of the earth is Chianti wine. . . L. HUNT. *Works*, page 216. *Bacchus in Tuscany*
- Chirping** . . . Serious the venison, and chirping the wine. . . LEIGH HUNT. *The Palfrey*, Part II. line 4
- Choice** . . . My cellars drained of all my choicest wine. . . BOYSE. *Cook's Tale*, l. 735, *Ogle's Chaucer*, II. 46

- | | | |
|---------------------|---|---|
| Choice . . . | An English autumn, though it hath no vines,
Hath yet a purchas'd choice of choicest wines. | BYRON. <i>Don Juan</i> , Canto XIII. Stanza LXXVI. |
| Chosen . . . | — [Morosophos] his wines of chosen sort. | MATHIAS. <i>Pursuits of Literature</i> , Dialog. iv. 309 |
| Circling . . . | Now let the circling wine inspire the song. | J. GRAHAME. <i>Birds of Scotland</i> , 160, December, l. 21 |
| Clarey . . . | Their cellars are oft fraught with white and red,
Be 't Muscadell, Malmsey, Clarey ——— | WITHER. <i>Abuses Stript</i> , &c. Bk. II. Sat. i. l. 874 |
| Claret . . . | —— the conduit run nothing but claret wine. | SHAKESPEARE. <i>Henry VI. Part II. Act IV. Sc. vi. l. 4</i> |
| Clear . . . | Rare wine, boy! Oh, my fine boy! clear, too! | J. FLETCHER. <i>Love's Pilgrimage</i> , Act II. Sc. iv. l. 111 |
| Coan . . . | With fish from Euxine seas thy vessel freight,
Flax, castor, coan wines ——— | DRYDEN. <i>Persius</i> , Satire v. line 196 |
| .. . . . | ——ebony, frankincense, and slippery coan wines. | MADAN. <i>Persius</i> , Satires, Sat. v. line 135 |
| Conquering . . . | Conquering wine hath steep'd our sense in Lethe. | SHAKESPEARE. <i>Anth. & Cleopatra</i> , A. II. vii. l. 125 |
| Consecrated . . . | To Neptune pour the consecrated wine ——— | FAWKES. <i>Apollonius</i> , Argonautics, Book I. line 680 |
| Cooling . . . | Often drank we cooling wine together. | BOWRING. <i>Servian Popular Poetry</i> , page 82, l. 5 |
| Cordial . . . | —— I pray you, drink this cordial wine. | COLERIDGE. <i>Christabel</i> , Part i. line 185 |
| Corsic . . . | Corsic wines from cool sherbets found allay. | CHAMBERLAYNE. <i>Pharonnida</i> , Bk. III. C. III. l. 310 |
| Costly . . . | —— offer at thy turf-built shrine,
In golden cups, no costly wine. | J. WARTON. <i>Ode to Fancy</i> , l. 6. E.P. XVIII. 163 |
| Cretan . . . | —— plump Lyæus shall, with garlands crown'd,
In full cups abound of Cretan wine ——— | FORD. <i>The Sun's Darling</i> , Act V. Scene i. l. 191 |
| Crimson . . . | —— food, with wine of crimson hue. | COWPER. <i>Homer</i> , <i>Odyssey</i> , Book XIII. line 83 |
| Curious . . . | This is curious wine; and, like those drops
Sought by philosophers, the life's elixir. | PROCTOR. <i>Works of Barry Cornwall</i> , Vol. I. p. 31 |
| .. . . . | —— wines the most rare and curious. | HOOD. <i>Poems</i> , I. p. 236. <i>Miss Kilmanseg</i> , l. 1742 |
| Dainty-spiced . . . | I give to thee the dainty-spiced wine. | DRAYTON. <i>Harmonie of the Church</i> , Chap. viii. l. 7 |
| Damask . . . | O here's ae drop o' the damask wine. | A. CUNNINGHAME. <i>Poems & Songs</i> , Pt. i. Marie, 51 |
| Dancing . . . | —— ne did the dancing ruby
Allure thee from the cool crystalline stream. | MILTON. <i>Samson Agonistes</i> , line 543 |
| Deleterious . . . | 'Tis pity wine should be so deleterious,
For tea and coffee leave us much more serious. | BYRON. <i>Don Juan</i> , Canto iv. Stanza LII. |
| Delicate . . . | A world of fair ladies and delicate wine. | BYRON. <i>Tunbridge</i> , line 6. E.P. XV. page 186 |
| Delicious . . . | We sat, and drinking wine delicious, without stint. | COWPER. <i>Homer</i> , <i>Odyssey</i> , Book IX. line 185 |
| | —— we reach Madeira's height,
And load delicious wines—a welcome freight. | CAMBRIDGE. <i>Scribleriad</i> , Bk. II. 94. E.P. XVIII. 257 |
| Dulcet . . . | There gush nectarious rills of dulcet wine. | SCOTT. <i>Heaven, a Vision</i> , line 87. D.C. IX. p. 185 |
| Ecstatic . . . | From the golden cups they drink
Nectar, or the grape's ecstatic juice. | GRAY. <i>The Death of Hoel</i> , l. 18. B.P. X. 225 |
| Egyptian . . . | —— with Egyptian wine inspir'd. | FRANCIS. <i>Horace</i> , Book I. Ode xxxvii. line 17 |
| Emathian . . . | Cups more than civil of Emathian wine. | MAY. <i>Lucan</i> , <i>Pharsalia</i> , Book I. line 1 |
| Enchanted . . . | Pour forth the sound like enchanted wine. | SHELLEY. <i>Poetical Works</i> , p. 299, <i>Music</i> , line 3 |
| Enchanting . . . | Now, in the wide, enchanting bowl,
The hero melts his manly soul. | GIBBONS. <i>Poems</i> , p. 92. <i>Elegy on Gardiner</i> , l. 90 |
| Enticing . . . | —— the grape's enticing juice
Unnerves the moral powers, and mars their use. | COWPER. <i>Progress of Error</i> , l. 271. E.P. XVIII. 613 |
| Exhilarating . . . | Fat sheep and strong exhilarating wine. | FAWKES. <i>Apollonius</i> , Argonautics, Bk. II. l. 1256 |
| Exotic . . . | —— no exotic wines
Inebriate—no smoking viands pall. | W. TIGHE. <i>The Plants</i> , C. iv. <i>The Palm</i> , line 95 |
| Faithful . . . | —— what tongue will avow
That friends, rosy wine, are so faithful as thou? | BYRON. <i>Wks.</i> p. 541. <i>Fill the Goblet Again</i> , l. 12 |
| Falerne . . . | —— Falerne wine inflam'd the lights: in all
My time his tast was most authentically. | STAPYLTON. <i>Juvenal</i> , Satire iv. line 163 |
| Falernian . . . | —— my meagre cup's unblest
With the rich Formian or Falernian wine. | FRANCIS. <i>Horace</i> , Book I. Ode xx. line 16 |
| Fervid . . . | Light as the fumes of fervid wines. | HOGG. <i>Queen's Wake</i> , Conclusion, line 313 |
| Festive . . . | A festive glass the drooping mind requires. | HEADLEY. <i>Parody on Gray's Elegy</i> , line 86 |
| Fiery . . . | A line of gallants, fiery as their wine. | W. SCOTT. <i>Rokeby</i> , Canto i. line 270 |
| Flaming . . . | Flaming wines press'd from the golden grapes. | PORDEN. <i>Cœur de Lion</i> , Book III. page 90 |
| Flavorous . . . | Pure, flavorful wine, by gods in bounty given. | POPE. <i>Homer</i> , <i>Odyssey</i> , Book II. line 386 |

- Healing* . . . ——— pity his distress, who could not dine
Without a flagon of his healing wine. . . DRYDEN. *Persius*, Satire III. line 181
- Healthful* . . . Healthful as the blood of grapes ——— . . DAVENANT. *Schultes' Flowers*, &c. "Healthful"
- Heart-cheering* The fig and orange, and heart-cheering wine. . DYER. *The Fleece*, IV. l. 52. E.P. XIII. p. 245
- Heart-enliven-* Miserable tribe! who know to procure
ing . . . Nor corn, nor oil, nor heart-enlivening wine. . . The *Fleece*, IV. l. 459. E.P. XIII. p. 248
- Heart-ennobling* They brought him heart-ennobling wine. . . COWPER. *Homer, Odyssey*, Book IV. line 752
- Heart-exhilarat-*
ing . . . A goat skin fill'd with heart-exhilarating wine. . . Homer, *Iliad*, Book III. line 295
- Heart-exciting* ——— I, from the store,
Allow'd them meate and heart-exciting wine. . . CHAPMAN. *Homer, Odysseys*, Book XIX. line 279
- Heart-expand-* Adieu! the heart-expanding bowl,
ing . . . And all the kind deceivers of the soul. . . POPE. *Imitation of Horace*, 35. E.P. XII. p. 276
- Heating* . . . ——— heating wine ——— . . POOLE. *English Parnassus*, page 224
- Heavenly* . . . Every drop was wine,—was heavenly wine. . . T. MOORE. *Epistles*, &c. II. 51. *Fall of Hebe*, l. 156
- Hesperian* . . . Even Lusitanian,—even Hesperian wine. . . GRAINGER. *Sugar Cane*, III. 616. E.P. XIV. 503
- High-flavoured* ——— high-flavour'd wines: in vain for him
Champagne leapsparkling o'er the cup's bright brim NEVILLE. *Imitation of Juvenal*, Sat. XIII. line 205
- High-mantling* No high-mantling wine to enliven the board. . . LEWIS. *Tales of Terror*, No. II. *The Stranger*, 62
- High-sparkling* ——— from Silurian vats, high-sparkling wines
Foam in transparent floods ——— . . THOMSON. *The Seasons*, Autumn, line 647
- Hoarded* . . . Go, graceless dotard! watch thy hoarded wine. . . HOWES. *Horace*, Book II. Satire III. line 185
- Home-brewed* ——— we mix old home-brewed wines. Book II. Satire VIII. line 64
- Home-made* . . . And home-made wines, that rack the head. . . HOOD. *Poems*, I. p. 252. *Miss Kilmenseg*, line 2037
- Honied* . . . ——— the golden cups, in generous libation
Have poured forth the honied wine. . . MILMAN. *Martyr of Antioch*, page 11, line 12
- Hot* . . . ——— a cup of hot wine, with not a drop
Of allaying Tiber in 't ——— . . SHAKESPEARE. *Coriolanus*, Act II. Scene I. line 50
- Iernian* . . . ——— though I'm used to right Falernian,
I'll deign, for once, to taste Iernian. . . SICAN. *To Dean Swift*, l. 12. B.F.P. Vol. VI. 29
- Immodest* . . . Unstain'd, untainted with immodest wine. . . DARWIN. *Origin of Society*, Canto II. line 438
- Immortal* . . . And purple grapes dissolve into immortal wine. . . DRYDEN. *State of Innocence*, Act II. line 78
- Indigenous* . . . ——— ambrosial wine, indigenous. . . W. TIGHE. *Plants*, Canto III. *The Vine*, line 28
- Indigested* . . . ——— in sloth we lie and snore supine,
As fill'd with fumes of indigested wine. . . DRYDEN. *Persius*, Satire III. line 5
- Inebriating* . . . Of an inebriating cup inspir'd. . . SOUTHEY. *Roderick*, Vol. I. 150, Sec. XII. l. 133
- Inflaming* . . . Inflaming wine, pernicious to mankind. . . POPE. *Homer, Iliad*, Book VI. line 330
- Insipid* . . . ——— is this the toast
That makes insipid wine go down? . . SEDLEY. *Poetical Works*, Edit. 1707, p. 208, l. 3
- Inspiring* . . . ——— Bacchus, for the poet's use,
Pour'd in a strong inspiring juice. . . SWIFT. *Stella's Birth-day*, 66. E.P. Vol. XI. 426
- Intoxicating* . . . O when we swallow down
Intoxicating wine, we drink damnation. . . C. JOHNSON. *Wife's Relief*, 1712
- Ionian* . . . ——— he pledged him in Ionian wine. . . PORDEN. *Cœur de Lion*, Book X. line 93
- Italian* . . . Nor less than five year old Italian wine. . . FRANCIS. *Horace*, Book II. Satire VIII. line 64
- Jolly* . . . Push the jolly goblet round!
Care, avant! with all thy crew. . . KIRKE WHITE. *Remains*, III. 68. *Winter Song*, 6
- Joyful* . . . The social cup we did our best to press,
But mingled wishes with the joyful wine. . . WILSON. *The Angler's Tent*, line 284
- Joyous* . . . ——— joyous wine ——— . . POOLE. *English Parnassus*, page 224
- Laughing* . . . ——— the board, high heap'd with cates divine;
And o'er the foaming bowl the laughing wine. . . POPE. *Homer, Odyssey*, Book IX. line 10
- Lecherous* . . . A lecherous thing is wine, and drunkenness
Is full of wretchedness ——— . . CHAUCER. *Pardoner's Tale*, l. 221. E.P. Vol. I. 96
- Lemnian* . . . Meantime arrived large fleet, with Lemnian wine. . . COWPER. *Homer, Iliad*, Book VII. line 553
- Lenæan* . . . ——— they drench with strong Lenæan cup. . . STAWELL. *Virgil, Georgics*, Book III. line 765
- Lesbian* . . . Lesbian wines, innoxious, pure ——— . . WALKER. *Poems*, 69, *Horace*, Bk. I. Ode XVII. 27
- Lickerish* . . . ——— like a sponge you suck up lickerish wines. . . MASSINGER. *Virgin-Martyr*, Act II. Sc. I. l. 148
- Lively* . . . I drink my sweet'ning milk, my lively wine. . . PARNELL. *Solomon*, line 449. E.P. IX. page 393

- Love-inspiring* ——— orange-groves and love-inspiring wine
Have oft repaid his toil ——— . FERGUSSON. *Works*, p. 160, *Burlesque Poem*, l. 94
- Luscious* . . . The luscious wine th' obedient herald brought. . . POPE. *Homer, Odyssey*, Book XIII. line 68
- Lusitanian* . . Even Lusitanian, even Hesperian wine. . . GRAINGER. *Sugar Cane*, Bk. III. 616. E.P. XIV. 503
- Lust-breeding* Refresh her palate with lust-breeding wine. . . QUARLES. *Hist. of Sampson*, Meditat. III. Sec. IV.
- Lusty* . . . Swell me a bowl with lusty wine,
Till I may see the plump Lyæus swim. . . JONSON. *Poetaster*, Act III. Scene 1. line 9
- ——— we, like valiant Greeks, in lusty wine
Drench the remembrance that we are mortal. . . SHIRLEY. *Gentleman of Venice*, Act III. Sc. IV. 17
- Lydian* . . . Two bowls the mother fills with Lydian wines. . . DRYDEN. *Virgil, Georgics*, Book IV. line 547
- Lyrick* . . . ——— a goblet to the brim
Of lyrick wine we quaffe ——— . . . HERRICK. *Hesperides*, Vol. I. page 279, line 10
- Maddening* . . The foaming cup, replete with mad'ning juice
Of Gallic vines ——— . . . WOTY. *Works*, Vol. I. p. 41, *Tankard of Porter*, 1
- Mæonian* . . Take thou a goblet of Mæonian wine. . . MASON. *Virgil, Georgics*, Book IV. line 414
- Magic* . . . ——— the spirit-stirring bowl,
Its magic beverage may refresh my soul. . . SOTHEY. *Wieland, Oberon*, Canto III. St. LXV.
- Malmsey* . . Their cellars are oft fraught with Malmsey ——— WITHER. *Abuses Stript*, &c. Bk. II. Sat. 1. l. 874
- Mantling* . . ——— Patroclus joyful spread
Choice viands, mantling wine, & wholesome bread. G. C. FOX. *Poems*, p. 74, *Achilles*, C. 1. line 110
- Maronean* . . ——— drunk with Maronean wine. . . DART. *Tibullus*, Book IV. To Messala, line 76
- Massic* . . ——— choice Massic wines debauch'd their taste. J. WARTON. *Virgil, Georgics*, Book III. line 640
- Meagre* . . . ——— meagre wine is apt to fret. . . FAWKES. *Vicar's Reply*, l. 19. E.P. Vol. XVI. 279
- Mellifluous* . . ——— vessels of unmingled wine,
Mellifluous, undecaying ——— . . . POPE. *Homer, Odyssey*, Book IX. line 239
- Mellow* . . . ——— potent draughts of mellow wine
Did sober reason into wit refine. . . FERGUSSON. *Works*, page 210, *Epilogue*, line 5
- Mellowed* . . ——— be the wisdom thine
To end the cares of life in mellow'd wine. . . FRANCIS. *Horace*, Bk. I. Ode VII. 23. B.P. XIV. 17
- Mellowing* . . When sacred country calls, with mellowing wine
To moisten well the thirsty suffrages. . . [p. 527] ARMSTRONG. *Art of Health*, Bk. II. 469. E.P. XVI.
- Merry* . . . ——— a merry cup go round. What? Captain
And poets here, and leave the sack for flies? . . . RANDOLPH. *Jealous Lovers*, Act III. Sc. VII. l. 76
- A merry bottle, to engender wit,
Not over-dos'd, but *quantum sufficit*. . . SOMERVILLE. *Martial, Epig.* XLVII. 23. E.P. XI. 206
- ——— merry wine, sweet wine,
Will make Elysian shades too fair—too divine. . . KEATS. *Lamia*, Part II. line 211
- Mighty* . . . ——— mighty wine, in many divers wise
Distemp'rin folke, which ben yholdin wise. . . CHAUCER. *Saying of Dan John*, l. 6. E.P. I. p. 551
- Mild* . . . Milde wine, in vessels never touch'd, I keepe. . . F. BEAUMONT. *Horace*, Bk. III. Ode XXIX. line 2.
- Mirth-inspiring* ——— Helen mix'd a mirth-inspiring bowl,
Temper'd with drugs of sovereign use ——— [E.P. VI. 19] POPE. *Homer, Odyssey*, Book IV. line 302
- Mirth-making* ——— the mirth-making juice of the vine. . . HURDIS. *Poems*, II. p. 192, *Canzonet*, IV. line 36
- Misused* . . Bacchus, that first from out the purple grape
Crush'd the sweet poison of misused wine. . . MILTON. *Comus*, a Masque, Scene 1. line 47
- Muscadel* . . All sorts of wines—Muscadel, Malmsey, Clarey. WITHER. *Abuses Stript*, &c. Book II. Sat. 1. 874
- Neat* . . . ——— water far excels all earthly things,
But they that daily taste neat wines despise it. . . MARLOWE. *Hero & Leander*, 1st Sestiad, line 261
- Nectar'd* . . And now she rais'd her rosy mouth, to sip
The nectar'd wave. . . T. MOORE. *Works*, page 93, *Fall of Hebe*, line 41
- Nectarious* . The purple grape swells with nectarious wines. . . HARTE. *Psaln* CIV. l. 29. E.P. Vol. XVI. p. 347
- New* . . . As with new wine intoxicated both,
They swim in mirth ——— . . . MILTON. *Paradise Lost*, Book IX. line 1008
- Noble* . . . ——— the sun who flies around the earth,
Rip'ning for us rich spice and noblest wines. . . SEDLEY. *Works*, page 55, *To the King*, line 20
- And beaker brimm'd with noble wine. . . TENNYSON. *Poems*, Vol. II. 151, *Day-dream*, l. 36
- Oblivious* . . ——— joyous fill the polish'd bowl;
With wine oblivious cheer thy soul. . . FRANCIS. *Horace*, Book II. Ode VIII. line 28
- Odoriferous* . Boil roots in odoriferous wine ——— . . . MASON. *Virgil, Georgics*, Book IV. line 302

- Odorous* . . . ——— a great fletee of od'rous wine ——— . CHAPMAN. *Homer, Iliad, Book VII. line 391*
- Offered* . . . ——— the first fruits to the gods he gave,
Then pour'd of offer'd wine the sable wave. . POPE. *Homer, Odyssey, Book XIV. line 499*
- Old* . . . ——— olde wine, and dearly bought,
Imbaumeth all the house ——— . BARCLAY. *Cyteen & Uplondyshman, Ecl. II. p. 36*
- Old wine and new clothes, sir,
Make you wanton ——— . DAVENANT. *The Wits, Act I. Scene 1. line 6*
- Few things surpass old wine; they may preach
Who please ——— . BYRON. *Don Juan, Canto II. Stanza CLXXVIII.*
- Oraculous* . . . ——— souldiers and scholars dine,
Inspir'd with truth from most oraculous wine. . OGILBY. *Fables of Æsop Paraph. Fab. LIX. l. 15*
- Palmy* . . . The naked negro, panting at the line,
Boasts of his golden sands and palmy wine. . GOLDSMITH. *The Traveller, l. 70. E.P. XVI. 490*
- Perfumed* . . . ——— carousing their great lady's health
In perfumed wine ——— . DAVENANT. *The Wits, Act III. Scene 1. line 403*
- Pernicious* . . . ——— wine pernicious to mankind. . POPE. *Homer, Iliad, Book VI. line 230*
- Philtered* . . . Thy phylter'd wines abundant pour. . FRANCIS. *Horace, Bk. I. Ode XI. 10. E.P. XIV. 21*
- Phœbeian* . . . [Wine] the true Phœbeian liquor,
Cheers the brain, makes wit the quicker. . JONSON. *At the Apollo, l. 15. E.P. Vol. V. p. 541*
- Pleasurable* . . Rich viands, and the pleasurable wine,
Were yours unearn'd by toil ——— . COLERIDGE. *Sibylline Leaves, page 245, line 8*
- Poignant* . . . The poignant wine in mellowest flavour flows. . ELTON. *Hesiod, Works & Days, line 812*
- Potent* . . . Lull'd by the potent grape, he slept at last. . BYRON. *Works, p. 395, Episode of Nysus, line 256*
- Powerful* . . . Wine, powerful wine, can thaw the frozen cit. . SWIFT. *Horace, Book I. Ep. v. line 115*
- Pramnian* . . . She gave them Pramnian wine ——— . COWPER. *Homer, Odyssey, Book X. line 289*
- Precious* . . . And precious wine burnes bright in gold. . J. BEAUMONT. *Juvenal, Sat. x. 38. E.P. VI. p. 43*
- Prevailing* . . ——— by means of the prevailing grape
Half seas o'er ——— . SWIFT. *Horace, Bk. I. Ep. v. 131. E.P. XI. 400*
- Pricked* . . . ——— as eager as prick'd wine. . BUTLER. *Hudibras, Part III. Canto 1. line 696*
- Provençal* . . They'll feast with rich Provençal wines. . DAVENANT. *The Wits, Act II. Scene 1. line 135*
- Pure* . . . ——— pure wine the dark-ey'd maids above
Keep seal'd with precious musk for those they love. T. MOORE. *Lalla Rookh, Prophet of K. line 1872*
- Purple* . . . Then first the press with purple wine o'erran. . GRAINGER. *Tibullus, Book II. Elegy 1. line 60*
- Quickening* . . Good quick'ning wine—that will make you caper. J. FLETCHER. *Wife for a Month, Act V. Sc. 1. 270*
- Racy* . . . ——— the hospitable sage, in sign
Of social welcome, mix'd the racy wine. . POPE. *Homer, Odyssey, Book III. line 508*
- ——— from the mountain's side, the cultur'd vine
Pours its autumnal flood of racy wine. . WRIGHT. *Horæ Ionice, page 34, line 12*
- Raging* . . . ——— the raging wine begins to reign. . JOS. HALL. *Satires, Bk. I. Sat. III. 8. E.P. V. 265*
- Rapture-flowing* . ——— boys, to glad my soul,
Mix the rapture-flowing bowl. . ADDISON. *Anacreon, page 145, Ode XLI. line 12*
- Rare* . . . ——— the Duke Medina, with some captains,
Will come to dinner, and have sent rare wine. . J. FLETCHER. *Rule a Wife, &c. Act III. line 70*
- Rebellious* . . . ——— rebellious wine ——— . POOLE. *English Parnassus, page 224*
- Red* . . . Lov'd he to drink strong wine, as red as blood. . CHAUCER. *Prologue to the Canterbury Tales, l. 637*
- The feast was done, the red wine circling fast. . BYRON. *Childe Harold, Canto II. Stanza LXX.*
- Rhenish* . . . ——— therefore, for fear of the worst,
I pray thee set a deep glass of Rhenish wine. . SHAKESPEARE. *Merchant of Venice, Act I. Sc. II. 97*
- The Rhenish wine, is 't all run out, in caudles — MIDDLETON. *The Witch, Act II. Scene III. line 53*
- Rhodian* . . . ——— meed of happier priests, the Rhodian wine. W. TIGHE. *The Plants, Canto III. p. 18, Vine, l. 244*
- Rich* . . . Rich luscious wine, a golden goblet grac'd. . PARNELL. *The Hermit, l. 65. E.P. Vol. IX. p. 366*
- Rich-flavoured* . . ——— father Bacchus
Quaff'd flowing goblets of rich-flavour'd wine. . HUGHES. *Triumph of Peace, l. 69. E.P. X. p. 11*
- Riot-stirring* . . ——— costly cups of riot-stirring wine. . T. WARTON. *On Oxford Ale, l. 3. E.P. XVIII. 122*
- Ripe* . . . Ripe and vermil wine, blest infant of the vine. . T. MOORE. *Anacreon, Ode LVI. line 13*
- Roman* . . . Nor taste alike the grapes of Roman wine. . STAWELL. *Virgil, Georgics, Book II. line 115*
- Ropy* . . . ——— such ropy wine
As wool, which takes all liquids, would decline. GIFFORD. *Juvenal, Satire v. line 41*
- Rose-red* . . . ——— music and the rose-red wine ——— . KENNEDY. *Fitful Fancies, page 171, line 7*

- Rosy* . . . — Alcinous gave the sign,
And bade the herald pour the rosy wine. . POPE. *Homer, Odyssey, Book VII. line 239*
- Rosy-bright* . Wine, rosy-bright the brimming goblet crowned. . . *Homer, Odyssey, Book XX. line 317*
- Ruby* . . . And the broad gold inflames the ruby wine. . GIFFORD. *Juvenal, Satire x. line 40*
- Mix me, child, a cup divine,—
Crystal water, ruby wine. . . . T. MOORE. *Works, page 46. Anacreon, line 2*
- Ruddy* . . . ——— dearth was none of ruddy wine. . COWPER. *Homer, Odyssey, Book IX. line 186*
- Rural* . . . ——— the rural wine, and strengthening beer. . PRATT. *Cottage Pictures, Part 1. line 328*
- Sable* . . . ——— I fear, with unwashed hands, to pour
Libations forth of sable wine to Jove. . COWPER. *Homer, Iliad, Book VI. line 325*
- Sacred* . . . ——— [The Queen] sheds the sacred wine,
And pays due honours to the powers divine. . PITT. *Virgil, Æneid, Book IV. line 96*
- Samian* . . . ——— the Samian wine
No more in golden flaggons shine. . MITFORD. *Sacred Specimens, Proem, line 63*
- Searching* . Canaries!—that's a marvellous searching wine. . SHAKESPEARE. *2 Henry IV. Act II. Scene iv. l. 27*
- ——— warm'd by certain stoups of searching wine. W. SCOTT. *Auchindrane, Act II. line 270*
- Sense-subduing* With sleep oppress'd, and sense-subduing wine. WILKIE. *Epigoniad, Bk. IV. l. 234. E.P. XVI. 146*
- Setine* . . . ——— thou, rich Setin wine, dost hold,
Sparkling midst diamonds in a bowl of gold. . STAPYLTON. *Juvenal, Satire, x. line 33*
- Shiraz* . . . And Shiraz wine that richly ran. . T. MOORE. *Lalla Rookh, Light of the Harem, 577*
- Sicilian* . . . ——— many a pot
Of his Sycilian wine the Trojans got. . STAPYLTON. *Juvenal, Satire VII. line 311*
- Smart* . . . I drank a cup of wine,—a good smart wine. . J. FLETCHER. *The Prophetess, Act III. line 6*
- Smiling* . . . ——— smiling wine ——— . POOLE. *English Parnassus, page 224*
- Smirking* . . If smirking wine be wanting here,
There's that that drowns all care. . HERRICK. *Hesperides, Vol. I. page 140, line 22*
- Smooth* . . . ——— Corvinus, guest divine,
Bids me draw the smoothest wine. . FRANCIS. *Horace, Book III. Ode XXI. line 12*
- Social* . . . With Attic zest enrich the social bowl. . P. WHITEHEAD. *Epist. to Thompson, l. 181. E.P.*
- ——— the social goblet flows, [XVI. p. 223
Grief to assuage, or banish woes. . HODGSON. *Poems, page 94. Longovicum, line 217*
- Soporific* . . It poured the rapture of its sadness out,
Even like a sparkling, soporific wine. . MILMAN. *Samor, Book XII. line 245*
- Soul-cheering* ——— the soul-cheering draught. . M. G. LEWIS. *Tales of Terror, p. 13. Stranger, 68*
- Soul-enlivening* ——— quaff the soul-enlivening wine. BEATTIE. *Horace, Bk. III. Ode XIII. E.P. XVIII. 559*
- Soul-reviving* ——— generous floods of soul-reviving wine. FERGUSSON. *Works, page 169. Tavern Elegy, l. 4*
- Sound* . . . ——— he's sound as old wine. . J. FLETCHER. *Rule a Wife, &c., Act II. line 238*
- Sour* . . . ——— the wine, sour, watery, and bad. BARCLAY. *Cyteen and Uplondysman, page 35*
- ——— some meagre wine, corrupt and sour. CRANWELL. *Vida Christiad, Book V. line 1156*
- Sovereign* . . Behold the bottle where it lies,
A sovereign medicine for the brains. . SWIFT. *Stella's Birth-day, l. 70. E.P. XI. 426*
- [Wine] The sovereign cure of human woes. BROOME. *Anacreon, Ode 1. line 4. E.P. Vol. XII. 48*
- Spanish* . . They with all sorts of foraine wines are sped, [line 870
Be't French, Italian, Spanish ——— . WITHER. *Abuses Stript and Whipt, Bk. II. Sat. 1.*
- Sparkling* . . And sparkling wine smiles in the tempting glass. ROSCOMMON. *On Translated Verse, 303. E.P. VIII. 263*
- ——— the sparkling wine laugh'd up,
As eager 't were to touch so fair a lip. . MILMAN. *Samor, Book I. line 175*
- Spiced* . . . So smells the air of spiced wine. . HERRICK. *Hesperides, Vol. I. page 202, line 9*
- Spicy* . . . The feast was spread, the spicy wine
With gleaming blush, the silver dyed. . GISBORNE. *Poems, page 109. Consolation, St. xxvi.*
- Spirit-refreshing* Spirit-refreshing wine, the fruit of earth they bring CHAPMAN. *Homer, Iliads, Book III. line 265*
- Spirit-stirring* Give, give me now the spirit-stirring bowl,
Its magic beverage may refresh my soul. . SOTHEY. *Wieland, Oberon, Canto III. St. LXV.*
- Sprightful* . Music and sprightful wine were lost on Saul. COWLEY. *Davideis, Bk. II. l. 361. E.P. VII. 151*
- Sprightly* . The sprightly wine results, and seems to smile. GAY. *Wine, line 208. E.P. Vol. X. page 493*
- Sprinkled* . The rest invoke the god with sprinkled wine. DRYDEN. *Virgil, Æneis, Book VIII. line 368*
- Stout* . . . The Aminean grape gives stoutest wine. MASON. *Virgil, Georgics, Book II. line 111*
- Strong* . . . Strong was the wine and well to drink. CHAUCER. *Prologue to Canterbury Tales, line 752*

- Strong* . . . My spirits are grown dull ; strong wine, and store,
Shall set 'em up again ————— . . . BEAUM. & FLETCH. *Four Plays in One*, line 2182
- Sugared* . . . ————— farewell, each dainty dish,
With sundry sorts of sugared wine. . . . BRETON. *Farewell to Town*, 68. *E.S.E.P. II.* 273
- Surrentine* . . . Send some of his mild, Surrentine wine. . . . HOLYDAY. *Persius*, *Satire III.* line 199
- Sweet* . . . The swete win and mede eke in a maselin. . . . CHAUCER. *Rime of Sire Thopas*, l. 139. *E.P. I.* 105
- And there stood tuns of sweet old wine. . . . CHAPMAN. *Homer, Odyssees*, *Book II.* line 506
- Syrian* . . . They pledg'd old Sparta's name
In cups of Syrian wine. . . . CROLY. *The Death of Leonidas*, line 58
- Tart* . . . ————— humours tart as wines upon the fret. . . . COWPER. *Retirement*, line 761. *E.P. XVIII.* 648
- Tempered* . . . ————— liquid sweets refine,
The grape austere, and tame the tempered wine. . . . SOTHEY. *Virgil, Georgics*, *Book IV.* line 130
- Thoughtless* . . . What follies spring from thoughtless wine. . . . MORELL. *Divine Poems*, p. 248. *Esdras, III.* l. 149
- Traitorous* . . . Thou pretendest, traitorous wine,
To be the muse's friend ————— . . . COWLEY. *Elegy upon Anacreon*, l. 97. *E.P. VII.* 86
- Transparent* . . . Wine, transparent thing ! no secret can retain. . . . ANON. *Poems on State Affairs*, *Vol. IV.* p. 269, l. 9
- Treasured* . . . ————— this small cask of old and treasured wine. . . . POTTER. *Euripides, Electra*, line 540
- True* . . . Yes ; and as true a wine as the wines of France. . . . JONSON. *The Devil is an Ass*, *Act II. Sc. i.* l. 117
- Unadulterate* . . . On unadulterate wine we here regale. . . . GAY. *Epistle II.* line 99. *E.P. Vol. X.* page 469
- Uncorrupted* . . . With uncorrupted wine they made libations. . . . BEHN. *Cowley, Plants*, VI. 359. *B.P. Vol. V.* 377
- Unmingled* . . . ————— twelve large vessels of unmingled wine. . . . POPE. *Homer, Odyssey*, *Book IX.* line 238
- Unmixed* . . . And of wine, unmixed, capacious goblets stood. . . . GLOVER. *Leonidas*, *Book XI.* line 222
- Valiant* . . . He 's a valiant wine : this must be he, mine host.
.. . . Charge and discharge with the valiant grape
Of my uncle's cellar ————— . . . MAYNE. *The City Match*, *Act III. Sc. III.* line 52
- Vapid* . . . A tasteless mind, vapid as wines o'er-rack'd. . . . COLTON. *Hypocrisy*, *Book I.* line 2371
- Vaporing* . . . After the feast, when now the vaporing wine
Opens the heart and shuts the eyes ————— . . . COLERIDGE. *The Piccolomini*, *Act II. Sc. i.* line 16
- Veientane* . . . ————— red Veientane wines
Shall the broad-bottomed jug exhale ————— . . . MADAN. *Persius, Satire v.* line 147
- Vermil* . . . ————— the ripe and vermil wine,—
Blest infant of the pregnant vine. . . . T. MOORE. *Anacreon, Ode LVI.* line 13
- Vermilion* . . . May my wine be vermilion,—malt drink be pale. . . . BOURNE. *Works*, *Vol. I.* page 80. *The Wish*, *St. VI.*
- Vigorous* . . . Whom fevers burn, vigorous wine is death. . . . CREECH. *Lucretius, Nature of Things*, *Bk. VI.* 799
- Vile* . . . ————— vile, ruddy Veientane wine. . . . HOLYDAY. *Persius, Satire v.* line 255
- Voluptuous* . . . The dew that distilled in that kiss,
To my soul was voluptuous wine. . . . T. MOORE. *Anacreon, II.* p. 27, *Ode XLIII.* note
- Votive* . . . The joys of love Anacreon breath'd,
And, laughing, pour'd the votive wine. . . . WEST. *Poems, II.* p. 219. *Ode on Poetry*, *Stanza v.*
- Wailed* . . . For wailed wine and metis thou had, tho'
Take mouldid bread ————— . . . CHAUCER. *Complaint of Cresseide*, 30. *E.P. I.* 297
- Wanton* . . . The wanton grapes we do detest,
Here 's richer juice from barley press'd. . . . NABBES. *Upon Strong Beer*, 5. *E.S.E.P. III.* 239
- Wassail* . . . ————— the wassail bowl,
Where Comus lurks to snare the soul. . . . BOYD. *Woodman's Tale*, &c. page 230, line 21
- White* . . . No win ne dranke, she nyther white ne red. . . . CHAUCER. *Nonnes Preestes Tale*, 22. *E.P. I.* p. 127
- Wholesome* . . . For helth of body, cover for cold thyn hede ;
Drynk bolsom wyne ; feede the on light brede. . . . LYDGATE. *Minor Poems*, vide *P.S.* 1840, page 66
- Wit-inspiring* . . . The bowls high foam with wit-inspiring wine. . . . PANTING. *Elegy, II.* Noon, 67. *F.W. P.C. VIII.* 27
- Wretched* . . . ————— a gaudy sign,
Meant to betray dull sots to wretched wine. . . . YOUNG. *Love of Fame, Sat. i.* l. 8. *E.P. XIII.* 383
- Zian* . . . The Athenian's song, o'er bowls of Zian wine. . . . C. SHERIDAN. *Written at Athens*, l. 24. *B.C. p.* 94

XANTHIUS.

- Adored* . . . ——— Hypsenor, generous and divine,
Who near adored Scamander made abode. . . . POPE. *Homer, Iliad, Book V. line 101*
- Ancient* . . . Troy's ancient river, which such streams did hold,
As made the sheep that drank of them wear gold. ANON. *Poole's English Parnassus, page 565*
- Awful* . . . So lurk'd the trembling Trojans in the caves
Of Xanthus' awful flood ——— . . . COWPER. *Homer, Iliad, Book XXI. line 33*
- Beauteous* . . . Ye Trojan nymphs, the beauteous Xanthus pride. BELOE. *Coluthus. Rape of Helen, line 1*
- Bright* . . . ——— the flood that runs on golden sands,
Bright Xanthus ——— . . . CHAPMAN. *Homer, Iliad, Book XX. line 42*
- Broad* . . . — an hearby seat on brode Scamander's shore. . . . HOMER, *Iliad, Book V. line 39*
. . . . The eddied river broad, by mortal men
Scamander called, but Xanthus by the gods. . . . COWPER. *Homer, Iliad, Book XX. line 95*
- Cold* . . . — Phrygian maids are wont, ere wed,
[To plunge] into the cold Scamander's arms. T. MOORE. *Wks. p. 677. Alciphron, Letter III. 500*
- Cool* . . . — [Troy] a land by cool Scamander's flood,
And winding Simois wash'd ——— . . . HOWES. *Horace, Epode XIII. line 18*
- Crystal* . . . Swift Simöis, and Xanthus' crystal wave,
Forbore to flow ——— . . . GARTH. *Ovid, Epistle III. line 107*
- Dardan* . . . ——— Mulciber, and Xanthus Dardan stream,
In hideous battle join'd ——— . . . SOMERVILLE. *Hobbinol, C. II. 113. E.P. XI. 177*
- Deep* . . . And deep Scamander swells with heaps of slain. POPE. *Homer, Iliad, Book XI. line 623*
- Deep-dimpled* . . . Xanthus, deep-dimpled, rolls his oozy tide. . . . COWPER. *Homer, Iliad, Book II. line 1075*
- Deep-eddied* . . . ——— Lycia lies far distant, on the banks
Of the deep-eddied Xanthus ——— . . . HOMER, *Iliad, Book V. line 567*
- Deep-embanked* . . . [Mars] on the side
She seated of Scamander deep embanked. . . . HOMER, *Iliad, Book V. line 44*
- Divine* . . . ——— you, Ardascus, boast the fruitful line;
And, lastly, you, Scamander, the divine. . . . COOKE. *Hesiod, Theogony, line 538*
. . . . Divine Scamander! purpled yet with blood. . . . SPENSER. *Faery Queene, Book IV. C. XI. St. xx.*
- Dizzy* . . . ——— swift he fled, inclining still
Towards Scamander's dizzy stream his course. . . . COWPER. *Homer, Iliad, Book XXI. line 698*
- Eddied* . . . ——— the pleasant stream
Of eddied Xanthus,—progeny of Jove. . . . HOMER, *Iliad, Book XIV. line 520*
- Eddy-whirling* . . . ——— the Pœonians, fierce assailed, beside
The eddy-whirling stream, fled, all dispers'd. . . . HOMER, *Iliad, Book XXI. line 246*
- Fair* . . . ——— the fieldes of faire Scamander, strowne
With carcasses of noble warriors. . . . SPENSER. *Faery Queene, Bk. III. C. IX. St. xxxv.*
. . . . Fair Xanthus, sprinkled with Chimæra's blood. SPENSER. *Virgil's Gnat, line 19. E.P. III. p. 352*
- Famed* . . . On famed Scamander's verdant banks he roved. BELOE. *Coluthus. Rape of Helen, line 135*
- Fatal* . . . Or drank divine Scamander's fatal flood. . . . PITT. *Virgil, Æneid, Book I. line 638*
- Fertile* . . . ——— nymphs of Troy, who trace
From Xanthus' fertile streams your ancient race. ANON. *Coluthus. Rape of Helen, line 2*
- Foaming* . . . Where foaming Xanthus laves the Lycian land. POPE. *Homer, Iliad, Book V. line 584*
- Gentle* . . . ——— gentle Xanthus rolls his easy tide. . . . POPE. *Homer, Iliad, Book XIV. line 508*
- Giddy* . . . ——— Scamander, on his giddy tide,
Shall bear thee to the sea ——— . . . COWPER. *Homer, Iliad, Book XXI. line 151*
- Gliding* . . . And now to Xanthus' gliding stream they drove. POPE. *Homer, Iliad, Book XXI. line 1*
- Great* . . . This speech great Xanthus more enraged. . . . CHAPMAN. *Homer, Iliads, Book XXI. line 137*
- Gulf-eating* . . . ——— they reached the channel of the flood,—
Gulf-eating Xanthus ——— . . . HOMER, *Iliads, Book XXI. line 2*
- Gulf-fed* . . . ——— shall thy command assuage,
Gulf-fed Scamander, my free rage ——— . . . HOMER, *Iliads, Book XXI. line 209*
- Gulfy* . . . — Asian Lycia lies where gulfy Xanthus flows. . . . HOMER, *Iliads, Book V. line 467*
. . . . Where gulfy Xanthus foams along the fields. POPE. *Homer, Iliads, Book II. line 1071*

- Holy* . . . ——— from Scamander's holy tide
I sprung ——— . . . T. MOORE. *Wks.* p. 677. *Alciphron*, Letter III. 495
- Horned* . . . O that near Xanthus' banks you had but dwelt,
The horned river then had curs'd in vain. . . GARTH. *Dispensary*, IV. line 88. *E.P.* IX. p. 438
- Immortal* . . . Xanthus,—immortal progeny of Jove. . . POPE. *Homer, Iliad*, Book XXI. line 2
- Lycian* . . . Lycian Xanthus, thy citadels are mute. . . TUPPER. *Proverb. Philosophy*, Ser. II. page 38
- Old* . . . ——— old Xanthus roars :
The flashing billows beat the winding shores. . . POPE. *Homer, Iliad*, Book XXI. line 9
- Pergamean* . . . Boiling, as once Pergamean Xanthus boil'd,—
Inflam'd by Vulcan ——— . . . J. PHILLIPS. *Blenheim*, l. 265. *E.P.* VIII. p. 382
- Phrygian* . . . ——— his streams the Phrygian Xanthus leads. ANON. *Coluthus. Rape of Helen*, line 85
- Pleasant* . . . ——— Xanthus bubbled, and his pleasant flood
Hiss'd in the fire ——— . . . COWPER. *Homer, Iliad*, Book XXI. line 429
- Rapid* . . . ——— rapid Xanthus' celebrated flood. . . ADDISON. *English Poets*, 145. *E.P.* IX. page 530
- Rough* . . . The rough Scamander,—oh ! and how he rushed
And mingled with Troy fight ——— . . . PROCTOR. *Works of Barry Cornwall*, Vol. I. p. 172
- Sacred* . . . Scamander's sacred current ——— . . . COWPER. *Homer, Iliad*, Book XII. line 27
- Silver* . . . Silver Scamander laves the verdant shore. . . FALCONER. *Shipwreck*, C. III. 306. *E.P.* XIV. 407
- ——— Scamander's silver flood
Whirls his swol'n eddies ——— . . . POTTER. *Euripides, Orestes*, line 1363
- Smooth* . . . ——— the banks, with cooling waves,
Which the smooth Scamander laves. . . FRANCIS. *Horace, Book V. Ode XIII.* line 28
- Swift* . . . Now urge the course, where swift Scamander glides. POPE. *Homer, Iliad*, Book XXI. line 714
- Vortiginous* . . . ——— they came at length where Xanthus winds
His stream vortiginous ——— . . . COWPER. *Homer, Iliad*, Book XXI. line 2
- Winding* . . . ——— Lycia's ample shores, where Xanthus leads
His winding waters through irriguous meads. . . FAWKES. *Apollonius, Argonautics*, I. 388
- Worshipp'd* . . . What boots you now Scamander's worshipp'd name? POPE. *Homer, Iliad*, Book XXI. line 143
- Yellow* . . . Then, to the godhead of the silver bow
The yellow flood began ——— *Homer, Iliad*, Book XXI. line 249

YELL.

- Animating* . . . Mark'd you that hound, with animating yell,
Like the brave leader of a warlike band. . . J. BAILLIE. *Ethwald*, Act I. Scene I. line 6
- Barbarian* . . . The shout of battle, the barbarian yell. . . SOUTHEY. *Madoc*, Part II. Section XVIII. line 3
- ——— the loud barbarian yell
Had been some respite to his pain. . . BOYD. *Poems*, p. 191, *Recognition*, line 69
- Barbarous* . . . ——— pauses the tir'd Cossack's barbarous yell. . . COLERIDGE. *Works*, page 10, *Sonnet*, line 5
- Brutal* . . . ——— and drove them with their brutal yells. . . BYRON. *Don Juan*, Canto VIII. St. xciv. line 2
- Canine* . . . ——— yells canine th' astonish'd hearing wound. BOYD. *Dante, Inferno, Canto vi. Stanza iv.*
- Deadly* . . . Ne damned ghost affray with deadly yell. . . THOMPSON. *Hymn to May*, l. 223. *E.P.* Vol. XV. 35
- Deafening* . . . Then burst one wild deafening yell ——— . . . HANKINSON. *Poems*, 390, *The Execution*, &c. l. 23
- Deathful* . . . The savage bands awake their deathful yell. . . HOWARD. *Conquest of Quebec*, l. 77. *O.P.P.* p. 13
- Deep* . . . ——— from the mountains round reverberates
The hungry wolves' deep yell. . . SOUTHEY. *Joan of Arc*, Book X. line 408
- Deep-toned* . . . ——— his deep-ton'd yell full well we know. . . J. BAILLIE. *Family Legend*, Act I. Scene I. l. 4
- Delirious* . . . ——— victims, with delirious yells,
Be crush'd by cars or ripp'd with steel. . . R. MONTGOMERY. *The Crucifixion*, line 132
- Despairing* . . . ——— the horrors of th' infernal reign,
Th' eternal chains, the loud despairing yells. . . GIBBONS. *Juvenalia*, page 171, *To Watts*, line 64
- Dire* . . . ——— timorous accent and dire yell. . . SHAKESPEARE. *Othello*, Act I. Scene I. line 77
- And with dire yell invade this nether world. . . HUDDSFORD. *Salmagundi*, Ode II. line 10
- Direful* . . . Hissing responsive to the direful yell
Of the fell dragon ——— . . . MAURICE. *Poems*, Pt. II. Ode to Mithra, II. l. 60
- Discordant* . . . Nor ever cease their dire discordant yells. . . ANON. *Fowling*, p. 20, *Grouse Shooting*, line 256

- Dismal* . . . We frighted heard strange sounds and dismal yells. ADDISON. *Milton Imitated*, l. 21. E.P. IX. 531
- Distressful* . . . ——— above the giddy tempest flies,
And all around distressful yells arise. . . . GOLDSMITH. *The Traveller*, l. 423. E.P. XVI. 493
- Dreadful* . . . ——— some leap'd overboard, with dreadful yell,
As eager to anticipate their grave ——— . BYRON. *Works*, p. 615, *Don Juan*, C. II. St. LII.
- Dreary* . . . ——— throw forth shrieks and cries, & dreary yells. SPENSER. *Tears of the Muses*, l. 537. E.P. III. 351
- ——— a drove of wolves, with dreary yells, [XV. p. 438
Assayle some flocke ——— . CHATTERTON. *Battle of Hastings*, II. l. 371. E.P.
- Eldritch* . . . Another roar'd, wi' eldritch yell. . . . A. CUNNINGHAM. *Poems & Songs*, 39. No. XIX. l. 21
- Fearful* . . . ——— desolation rais'd her fearful yell. . . . PORDEN. *Cœur de Lion*, Book IX. line 563
- Fierce* . . . ——— that fierce yell rang upon his ear. . . . HANKINSON. *Poems*, p. 390, *The Execution*, &c. 31
- Frantic* . . . The frantic yell that rends the affrighted ear. . . . CARTWRIGHT. *Poems*, p. 76, *Prince of Peace*, l. 95
- Frightful* . . . ——— the tossing forum set up a frightful yell. . . . MACAULAY. *Lays of Ancient Rome*, page 162
- Funeral* . . . ——— the dirge of death
- Mingle and swell the funeral yell. . . . SOUTHEY. *Curse of Kehama*, l. Stanza III. line 13
- Funereal* . . . ——— a claimant from the world of woe
Rose with funereal yell ——— . BOYD. *Dante, Purgatorio, Canto v. Stanza XVIII.*
- Furious* . . . ——— anarchy, with furious yell,
Rush'd forth like Ate from the depths of hell. . . . WRIGHT. *Horæ Ionice*, page 12, line 1
- Hideous* . . . Hideous yells rend the dark welkin ——— . J. PHILLIPS. *Cider, Bk. I. l. 218. E.P. VIII. p. 337*
- ——— the woods and deserts ring
With hideous yell ——— . HARTE. *Psalm CIV. l. 44. E.P. Vol. XVI. p. 347*
- Horrible* . . . Foredooming the air with his horrible yell. . . . SACKVILLE. *Induction of Buckingham*, line 501
- Horrid* . . . ——— horrid yell, dismal to hear. . . . CONGREVE. *Tears of Amaryllis*, 142. E.P. X. 289
- Indian* . . . Raise clamours equal to an Indian yell. . . . WOLCOTT. *Wks. of P. Pindar, l. Lousiad, C. v. 410*
- Joyous* . . . ——— I heard of boys the joyous yells. *Works of P. Pindar, Vol. IV. page 382*
- Loud* . . . With yellings loud and deep the forest rings. . . . DRAYTON. *Poly-olbion, S. XIII. l. 124. E.P. IV. 281*
- Maddening* . . . ——— then burst in one wild maddening yell
The voice of execration ——— . HANKINSON. *Poems*, 390, *The Execution*, &c. l. 23
- Martial* . . . Woods and hills resound with martial yells. . . . RICHARDS. *Aboriginal Britons*, line 124
- Monstrous* . . . ——— she gives a monstrous yell;
The vales re-bellow to the roar. . . . DENNIS. *Battle of Ramillies, Book V. line 134*
- Mortal* . . . ——— ceas'd the more than mortal yell. . . . W. SCOTT. *Glenfinlas, l. 238. M.S.B. III. p. 319*
- Mournful* . . . ——— I hear, with mournfull yell,
The wraiths of angry Clyde complain. . . . M. G. LEWIS. *Tales of Wonder, I. No. 1. line 5*
- Piercing* . . . ——— thousands rais'd the piercing yell. . . . PORDEN. *Cœur de Lion, Book VIII. line 505*
- Rude* . . . ——— rouse, with rude and murderous yell,
Discord, the fiend, to toss rebellious brand. . . . BEATTIE. *On a Monument*, &c. 62. E.P. XVIII. 552
- Savage* . . . ——— in each breeze, I heard the savage yell
Of them that sought my life ——— . BOYD. *Poems*, 387, *Royal Message, A. IV. l. 149*
- Screaming* . . . ——— methought I heard a screaming yell,
Louder than all the storm ——— . CUMBERLAND. *The Sybil, Act II. line 129*
- Shapeless* . . . ——— her voice is a shapeless yell,
And dizzily rolls her brain. . . . SOUTHEY. *Thalaba, Book IX. line 64*
- Shrill* . . . With wailing great, and women's shrill yelling,
The roofes 'gan roare ——— . SURREY. *Virgil, Æneis, Boke IV. line 891*
- Startling* . . . ——— and musick thrills with startling yell. . . . BEATTIE. *Judgment of Paris*, 280. E.P. XVIII. 555
- Terror-striking* . . . I heard those terror-striking yells of yore. . . . RICHARDS. *Poems, Vol. II. p. 163, Britannia, l. 3*
- Tremendous* . . . Vengeance shall utter a tremendous yell. . . . R. MONTGOMERY. *Omnipresence of Deity, Pt. II. 242*
- Tumultuous* . . . ——— where then thy taunts? were they blent
With that tumultuous cry? ——— . HANKINSON. *Poems*, 33, *The Plague Stayed, l. 65*
- Uncouth* . . . ——— to his mates he cry'd with uncouth yell. . . . BOYD. *Dante, Inferno, Canto XXI. St. XVII. l. 3*
- Unearthly* . . . ——— with shrill, unearthly yell, it fled. . . . HANKINSON. *Poems*, 75, *Paul at Philippi, Pt. III. [St. III.*
- Warlike* . . . ——— mutter'd threats of vengeance swell
Into a wild and warlike yell. . . . W. SCOTT. *Lord of the Isles, Canto II. Stanza XVI.*
- Wild* . . . ——— so wild a yell
Came with fresh terror to the startled ear. . . . SOUTHEY. *Madoc, Part II. Section VI. line 71*
- ——— reason fled, and the wild yell,
And wilder laugh, burst out ——— . ROGERS. *Italy, p. 88, St. Mark's Place, line 102*

ZEPHYR.

- Aërial* . . . Whisper it to the billows of the main,
And to the aërial zephyrs as they pass. . . WORDSWORTH. *Works*, III. 239, *Sonnet xxxv.* 12
- Amorous* . . . The rose each ravish'd sense beguiles,
And on soft amorous zephyr smiles. . . ADDISON. *Fragments of Sappho*, v. line 10
- Autumnal* . . . Thou tranquil daughter of the day,
On whose fair face autumnal zephyrs play. . . WOTY. *Works*, Vol. I. p. 132, *Ode to Evening*, l. 2
- Balmy* . . . And balmy zephyrs breathe the genial gale. . . PYE. *Progress of Refinement*, Part II. line 8
- Bland* . . . ————— zephyrs bland,
And fragrant flowers by zephyrs fann'd. . . SMART. *Judgment of Midas*, l. 100. *E.P.* XVI. 54
- Breathing* . . . ————— fans to cool the crowded fair,
With breathing zephyrs move the circling air. . . JENYNS. *Art of Dancing*, Canto II. line 16
- Breezy* . . . And to their wish were breezy zephyrs given. . . FAWKES. *Apollonius, Argonautics*, IV. line 1038
- Buxom* . . . From every grove the buxom zephyrs bring
The rich ambrosia ————— . . . Voyage to the Planets, 53. *E.P.* XVI. 259
- Changeful* . . . Groves bending as the changeful zephyr moves. . . WRIGHT. *Horæ Ionicae*, page 37, line 2
- Cheerful* . . . — cheerful zephyr from the western skies,
With easy flight, o'er painted meadows flies. . . RAMSEY. *Poems*, I. p. 1, *Morning Interview*, l. 7
- Cool* . . . ————— no more toil of labour than suffic'd
To recommend cool zephyr ————— . . . MILTON. *Paradise Lost*, Book IV. line 228
- Cool zephyrs through the clear blue sky
Their gather'd fragrance fling. . . GRAY. *Ode on the Spring*, l. 9. *E.P.* XIV. p. 145
- Cooling* . . . 'T was sultry noon—for not a breath
Of cooling zephyr fann'd the heath. . . COOMBE. *Syntax, Tour to Lakes*, Cap. II. line 107
- Courteous* . . . ————— courteous zephyr ————— . . . LISLE. *Porsenna*, Book I. t. 358. *D.C.* VI. p. 191
- Curling* . . . ————— shun the scorching ray,
While curling zephyrs in the branches play. . . LEAPOR. *Beauties of Spring*, l. 50. *S.S.L.P.* II. 95
- Dew-bath'd* . . . And woo the dew-bath'd zephyrs on the wing. . . PRATT. *Sympathy*, Book I. line 6
- Downy* . . . ————— zephyr's downy wing. . . A. FRANCIS. *Poems*, page 2, *Saham Gardens*, l. 22
- Earth-born* . . . She hastes to spread her flying sails,
And calls the earth-born zephyr's gales. . . POTTER. *Æschylus, Agamemnon*, line 743
- Eden* . . . — an Eden zephyr hovers
O'er a slumb'ring cherub's lyre. . . W. R. SPENCER. *Poems*, p. 190, *On Sounds*, &c. 1
- Ethereal* . . . ————— some seraph deign'd from high
Ethereal zephyrs there to waft. . . C. PHILLIPS. *Ocean Cavern*, Canto III. St. II. l. 4
- Evening* . . . Nor evening zephyr fan thy fever'd cheek. . . C. H. JOHNSON. *John the Baptist*, t. 244. *O.P.P.*
- Everlasting* . . . His wings the everlasting zephyr shakes,
And breathes a ceaseless sweetness o'er the scene. . . WIFFEN. *Tasso, Jerusalem*, Canto xv. Stanza LIII.
- Fabled* . . . ————— the fabled zephyr fans
With his mild wings, his Flora's bloomy locks. . . MILMAN. *Samor*, Book III. line 242
- Fair* . . . Fair zephyrs bring their soft'ning gales. . . S. PATTISON. *Poems*, p. 52, *On Benevolence*, l. 80
- Fanning* . . . And fragrance floats around, wafted
By fanning zephyrs from the spicy groves. . . BRUCE. *Daphnis, a Monody*, l. 8. *B.P.* XI. p. 288
- Fleet* . . . The wood nymph, on fleet zephyr's wing,
Plund'ring the magazines of spring. . . BISHOP. *Poems*, I. p. 40, *The Man of Taste*, l. 25
- Flower-fragrant* ————— morn's flower-fragrant breeze. . . ANON. *Duke of Mantua*, Act II. Scene iv. line 17
- Fluttering* . . . ————— from mountain, dell, or stream,
Not a fluttering zephyr springs. . . CUNNINGHAM. *Day, a Pastoral*, 57. *E.P.* XIV. 431
- Fond* . . . — the fond zephyr through the woodbine play. A Pastoral, l. 1, *E.P.* XIV. p. 464
- Fostering* . . . — fostering zephyrs fan the vernal skies. . . BEATTIE. *Pastoral* x. l. 117. *E.P.* XVIII. p. 572
- Fragrance-breathing* . . . — fragrance-breathing zephyrs bless
Thy cheeks with passing freshness. . . CHANDOS LEIGH. *Epistles*, &c. 118, *Invitation*, 59
- Fragrant* . . . And fragrant zephyrs there, from spicy isles,
Ruffle the placid ocean-deep ————— . . . SHELLEY. *Queen Mab*, Part VIII. line 64

- Free** . . . — free as the zephyr's wing — . . . **GARRICK.** *See Schultes' Flowers of Fancy, "Free"*
Fresh . . . Fresh are the zephyrs on the hill. . . **FAWKES.** *A Parody, &c. l. 8. E.P. XVI. p. 246*
Frolic . . . — the frolic zephyrs breathe the spring. . . **J. WARTON.** *Virgil, Georgics, Book III. line 400*
Frolicsome . . . Frolicsome zephyr, waving not a wing. . . **WIFFEN.** *Tasso, Jerusalem, Canto XIII. St. xvi.*
Gay . . . Gently blow, gay zephyr,
 Noiseless be thy tread. . . **BOWRING.** *Ancient Poetry of Spain, p. 18, line 18*
Genial . . . — genial zephyr breathes the spring. . . **PYE.** *Ode to Beauty, Stanza iv. line 8*
Gentle . . . — they are as gentle
 As zephyrs, blowing below the violet. . . **SHAKESPEARE.** *Cymbeline, Act IV. Scene II. l. 216*
 So breathe the gentle zephyrs on the spring. . . **ROWE.** *Tamermene, Act I. line 460*
Gentle-breathing — gentle-breathing zephyr steer'd her course
 Along the waves of the resounding sea. . . **CHAPMAN.** *Homer, Hymn to Venus, line 4*
Gently-breathing There never zephyrs gently-breathing blow. . . **DODD.** *Poems, p. 95, From the French, line 102*
Glad . . . Glad zephyrs wafted their untainted sighs. . . **EDM. SMITH.** *Phædra and Hippolitus, Act III. 81*
Gladsome . . . She bade the gladsome zephyrs play. . . **POTTER.** *Euripides, Medea, line 901*
Harmless . . . While harmless zephyrs round the canvass play. . . **FAWKES.** *Apollonius, Argonautics, iv. line 976*
Healthy . . . The healthy zephyrs, playing round her neck,
 Shall float her tresses wild — . . . **W. TIGHE.** *Plants, Canto II. p. 74, The Oak, l. 60*
Heavenly . . . What odours, such as heav'nly zephyrs blow. . . **BLACKMORE.** *King Arthur, Book VI. line 54*
Humid . . . — they fondly strive to sip
 Sweets from zephyr's humid lip. . . **A. FRANCIS.** *Poems, p. 2, Saham Gardens, l. 22*
Kind . . . — peaceful seas,
 Fann'd by kind zephyrs, ever kiss the shore. . . **THOMSON.** *Liberty, Part I. l. 59, E.P. XII. p. 470*
Kindly . . . And kindly zephyr to the earth restores
 Its genial warmth — . . . **STAWELL.** *Virgil, Georgics, Book I. line 61*
Lascivious . . . — lascivious zephyrs came to play. . . **BLACKMORE.** *King Arthur, Book VI. line 589*
Lenient . . . Lenient zephyrs fann'd the earth. . . **MASON.** *Il Pacifico, l. 34. D.C. Vol. VIII. p. 180*
Light . . . If zephyrs come, so light they come,
 Nor leaf is stirr'd, nor wave is driven. . . **T. MOORE.** *Lalla Rookh, Fire-worshippers, l. 16*
 The flow'rs had shut their eyes—the zephyr light
 Was gone, for it had rock'd the leaves to sleep. . . **HOOD.** *Poems of Wit, Bianca's Dream, St. XIV.*
Light-wing'd The light-wing'd zephyr fans the purple sails. . . **WOTY.** *Works, Vol. II. p. 5, Fashion, line 58*
Little . . . — where does little zephyr stray? . . . **M. G. LEWIS.** *Tales of Wonder, 317, Porsenna, 185*
Lively . . . The fields quick with warm zephyr's lively breath. . . **CRASHAW.** *In Praise of Spring, '13. E.P. VI. 578*
Loitering . . . — the flowers of hyacinths,
 Chiding the tardy heat and loit'ring zephyr. . . **J. MASON.** *Virgil, Georgics, Book IV. line 153*
Loose . . . — from his airy cell
 Arous'd, loose zephyr waves his sportive wings. . . **OGILVIE.** *Poems, Vol. II. page 3, Providence, l. 41*
Love-inspiring Soft as the love-inspiring zephyrs blow. . . **HILL.** *Dialogue, I. line 73. B.P. Vol. VIII. p. 689*
May-day . . . — to the terrors of the Polar storm,
 These are but May-day zephyrs — . . . **ATHERSTONE.** *Midsummer Day's Dream, line 382*
Mild . . . Milde zephyr's gentle breath more sweetly smels
 Than Indian odours — . . . **STERLINE.** *Doomesday, Twelfth Houre, Stanza v.*
 Mild zephyr, through the liquid skies,
 Whispers pleasure as he flies. . . **POTTER.** *Euripides, Phænician Virgins, line 236*
Murmuring . . . Like the wild zephyr's murmuring flight. . . **ANON.** *Rejected Odes, p. 42. Specimen VI. line 20*
Musked . . . — summer's sweet and musked breath. . . **DRUMMOND.** *River of Forth-Feasting, line 304*
Musky . . . — west winds, with musky wing,
 About the cedarn valleys fling
 Nard and cassia — . . . **MILTON.** *Comus, 989. Newton's Edit. Vol. IV. 179*
 — the zephyr's musky wing. . . **OGILVIE.** *Poems, Vol. I. p. 179. To a Friend, l. 71*
Myrrh-breath- — myrrh-breathing zephyr, in the spring
ing . . . Gently distils his nectar-dropping showers. . . **DRAYTON.** *Ideas, LIII. line 5. E.P. Vol. IV. p. 406*
Necromantic . . . Here necromantic zephyrs fan the trees;
 The blossoms op'ning to the magic breeze. . . **LAYNG.** *Poems, p. 117. Tasso, Jerusalem, XVI. l. 73*
Odorous . . . — odorous zephyr's grateful breath
 Repay the flower that sweetness which it borrow'd. **MILTON.** *Comus,*
Officious . . . With her loose robe officious zephyrs play. . . **GAY.** *The Fan, Book II. line 11. E.P. X. p. 440*
Panting . . . And o'er the stream the panting zephyr strays. . . **MERRY.** *Pains of Memory, line 494*

- Passing* . . . From her the passing zephyrs steal perfumes. . . GAY. *Dione, Act II. Scene III. line 7*
- Piping* . . . ——— the piping zephyrs vied t' infold
The tresses in their arms ——— . . . TENNANT. *Anster Fair, Canto III. Stanza XVI.*
- Playing* . . . ——— clouds of curling incense rise
By playing zephyrs tost about the skies. . . BLACKMORE. *Prince Arthur, Book III. line 550*
- Propitious* . . . To her fond prayer propitious zephyr yields,
Sweeps on his sliding shell through azure fields. DARWIN. *Botanic Garden, Part II. Canto I. l. 333*
- Pure* . . . Lone, tangled woods, and ever-stagnant lakes,
That know no zephyr pure ——— . . . HEADLEY. *Invocation to Melancholy, line 151*
- Refreshing* . . . Refreshing zephyr's balmy breath. . . HUDDSFORD. *Salmagundi, p. 4. To R. Wyatt, 19*
- Scented* . . . And scented zephyrs court the new-mown hay. . . BATCHELOR. *Progress of Agriculture, line 241*
- Seducing* . . . In silent groves the friends to stol'n delights,
Seducing zephyrs play. . . HOOLE. *Metastasio, Triumph of Glory, line 18*
- Sighing* . . . ——— sighing zephyrs shar'd her amorous pains. GAY. *Elegies, Panthea, line 14. E.P. X. page 484*
- Silken* . . . ——— woo the silken zephyr in the bowers,
By Heliconia's sleep-inviting stream. . . KIRKE WHITE. *Remains, I. p. 337. On Despair, 41*
- Silk-plumed* . . . What time the silk-plum'd zephyrs meet
In Saba's groves to kiss the bending blooms. . . HUDSON. *Ode to Concord, l. 56. D.C. VIII. p. 96*
- Silver-winged* . . . ——— silver-wing'd zephyrs fan ——— . . . ANON. *Ode to May, line 10. P.C. Vol. V. page 27*
- Smiling* . . . ——— smiling zephyrs ——— . . . CROXALL. *Imitation of Spenser, 79. N.C. VIII. 34*
- Smooth* . . . ——— smooth zephyrus plays on the fleet
Face of the curled streams, with flowers ——— . . . J. FLETCHER. *Faithful Shepherdess, Act I. line 411*
- Soft* . . . Soft zephyrs do the fields with sighs embalm. . . DRUMMOND. *Flowers of Sion, XVIII. 104. E.P. V. 673*
.. . . ——— youthful May [XV. p. 524]
- Soft-breathing* . . . Invites soft zephyr to her fragrant lap. . . COOPER. *Harmony of Nature, line 154. E.P. Vol.*
- Soft-wing'd* . . . Soft-breathing zephyrs shake their balmy wings. MORELL. *Poems, p. 135. Vida, Hymn II. line 145*
——— o'er the slumb'ring deep
- Spicy* . . . The soft-wing'd zephyrs silent creep. . . PHILLIPS. *Ocean Cavern, Canto I. Stanza 1.*
——— when spicy zephyrs move,
- Sportive* . . . This is her breath; Clorinda fans the grove. . . LAYNG. *Poems, p. 35. Tancred to Clorinda, l. 39*
.. . . Here sportive zephyrs cease their selfish play. . . SEDLEY. *On the Death of Mrs. Tempest, line 61*
- Sprightly* . . . See, sportive zephyrs fan the crystal streams. . . MASON. *Ode III. To Memory, 43. E.P. XVIII. 328*
Skies, fann'd by sprightly zephyrs, far surpass
- Summer* . . . The foul November fogs ——— . . . THOMSON. *Castle of Indolence, II. 437. E.P. XII. 464*
Summer zephyrs softly swept
- Sweet-breath'd* . . . Through woods with verdure deck'd. . . WINSLOW. *Poetical Remains. Death of Moses, l. 8*
——— sweet-breath'd zephyr on his spreading wings.
- Sweet-lipp'd* . . . Sleep, ease, repose, rest, peace, and quiet brings. FAIRFAX. *Tasso, Jerusalem, Book XIV. line 7*
- Sylvan* . . . Come, sweet-lipp'd zephyr, and Favonius bland. DARWIN. *Botanic Garden, Pt. I. Canto IV. l. 410*
To raise the wind for royalty,
- Tempering* . . . Be all our sylvan zephyrs' task. . . T. MOORE. *Works, p. 523. Ode to the Woods, &c. 8*
- Tender* . . . O'er tepid plains the tempering zephyrs pass. . . WELSTED. *Epistles, &c. p. 29. April Morning, l. 11*
——— the Arab's sweets, from zephyr's tender wings
- Tepid* . . . Gently shook off ——— . . . BLACKMORE. *Prince Arthur, Book II. line 189*
——— the enamell'd race, whose silvery wing
- Trembling* . . . Waves to the tepid zephyrs ——— . . . POPE. *Dunciad, Book IV. l. 422. E.P. XII. p. 345*
That form, till now, by trembling zephyrs woo'd,
- Vernal* . . . Has brav'd the gales of ocean ——— . . . PORDEN. *Cœur de Lion, Book V. line 521*
——— vernal zephyr blows,
- Wandering* . . . Fanning the lily and the blooming rose. . . YOUNG. *Force of Religion, l. 41. E.P. XIII. p. 377*
.. . . For such a wretch, in vain the morning glows,
For him, in vain the vernal zephyr blows. . . WILKIE. *A Dialogue, line 164. E.P. XVI. page 194*
- Wanton* . . . The goddess ceas'd; and, calling from afar
The wandering zephyrs, joins them to her car. . . DARWIN. *Botanic Garden, Pt. I. Canto IV. l. 648*
.. . . A wandering zephyr touch'd the trembling strings,
And brush'd soft music ——— . . . BIDLAKE. *Progress of Poetry, &c. Canto I. l. 241*
- Westward* . . . Through Eden's garden stately Evah stray'd,
With dangling haire the wanton zephyres play'd. STERLINE. *Dooms-day, the First Hour, Stanza LX.*
.. . . Westward the wanton zephyr wings his flight. . . DRYDEN. *Ovid Met. Book I. l. 76. E.P. IX. p. 80*

- Wanton-wing'd* ——— not a billow heav'd against the shore,
 Nor ev'n the wanton-wing'd zephyr breath'd. . GLOVER. *Leonidas*, Book IX. l. 829. E.P. XVII. 65
- Warm* . . . ——— never yet the sullyng sun,
 Nor the warm zephyr, touch'd and tainted it. . SOUTHEY. *Thalaba*, Book II. line 327
- Whispering* . On their soft wings the whispering zephyrs play. PITT. *To Sir J. Thornhill*, l. 122. E.P. XII. p. 376
- Wild* . . . ——— zephyrs wild, and winds that scorn control,
 Have taught those chords the sounds that soothe. COLTON. *Hypocrisy*, Book I. line 2639
- Winged* . . . ——— the young Spring, with winged zephyr leads
 The queen of beauty to the blossom'd meads. . DARWIN. *Origin of Society*, Canto 1. line 145
- Young* . . . Young zephyrs sigh with fragrant breath. . GARTH. *To the Earl of B.* 23. E.P. Vol. IX. 449
- Some teach young zephyrs vernal sweets to bear,
 And float the balmy health on ambient air. . SAVAGE. *The Wanderer*, C. v. 355. E.P. XI. 314

PROPER NAMES.

AURORA.

- Active* . . . ——— th' early riser with the rosie hands,
 Active Aurora ——— . CHAPMAN. *Homer, Odyssees*, Book XII. line 5
- Air-begot* . And now the air-begot Aurora rose
 From out the ocean, great in ebbs and flows. . .. *Homer, Hymn to Hermes*, line 345
- Beauteous* . ——— the beauteous harbinger of day
 Blusht from her eastern pillow, where she lay. ANON. *See English Parnassus*, page 405
- Blushing* . Blushing Aurora had yet scarce dismiss
 Mount Libanus from the night's gloomy mist. . SYLVESTER. *Du Bartas*, Week 1. Day 1. line 824
- And now Aurora, blushing, greets the world. . CHALKHILL. *Thealma and Clearchus*, line 2464
- Bright* . . . ——— bright Aurora, whose refulgent ray
 Foretells the fervour of ensuing day. . WALLER. *Miscellany*, 1. l. 121. E.P. Vol. VIII. 36
- Bright-charioted* Might our prayers prevail, none of them all
 Should see bright-charioted Aurora more. . COWPER. *Homer, Odyssey*, Book XVII. line 596
- Chaste* . . And chast Aurora, goddess of the morn. . HUTTON. *Follie's Anatomie*, p. 48, *Ixion*, &c. l. 44
- Cheerful* . . The cheerful lady of the light,
 Clad in her saffron robe. . ANON. *See English Parnassus*, page 400
- Cherry-lipp'd* . ——— the cherry-lipp'd handmaid of day
 Peeps in at our window ——— . NICHOLS. *The Wreath*, 191, *Charms of the Gun*, 17
- Civil-suited* . ——— civil-suited morn appear,
 Not trickt and frouncet as she was wont. . MILTON. *Il Penseroso*, 122, *Newton's edit.* IV. 73
- Cool* . . . And cool Aurora felt love's fiery dart. . KING. *Art of Love*, Pt. xi. 1518. E.P. IX. p. 275
- Dappled* . . ——— the world, renew'd by calm repose,
 Was strong for toil—the dappled morn arose. . PARNELL. *The Hermit*, 149. E.P. Vol. IX. p. 367
- Delicious-finger'd* . ——— the delicious-finger'd morning shar'd
 Orion's bed ——— . CHAPMAN. *Homer, Odyssees*, Book V. line 141
- Dew-dabbling* Now 'gins the fair dew-dabbling blushing morn
 To open to the earth heaven's eastern gates. . HAWKINS. *Apollo Shroving*, H.B.M. Vol. II. 267
- Dewy-check'd* ——— dewy-cheekt Aurora's purple die
 Thrice dappled had the ruddy morning sky. . QUARLES. *Feast for Worms*, Section vi. line 79
- Divine* . . . When the white hairs forsook his drooping head,
 Divine Aurora left her frozen bed. . RITSON. *Homer, Hymn to Venus*, line 274
- Exultant* . . Bright harbinger of day, exultant morn,
 Comes forth, and waves her roseate wings ——— . SOTHEY. *Italy*, &c. p. 351, *Elements*, Fire, line 3

- Fair* . . . ——— fayr Aurora, from the deawy bed
Of aged Tithone, 'gan herselfe to reare. . . SPENSER. *Faery Queene*, Book I. C. xi. Stanza li.
- The hours had now unlock'd the gate of day,
When fair Aurora leaves her frosty bed. . . P. FLETCHER. *Purple Island*, Canto vi. Stanza 1.
- Now fair Aurora lifts her golden ray,
And all the ruddy orient flames with day. . . POPE. *Homer, Odyssey*, Book VIII. line 1
- Fair-rob'd* . Fair-rob'd Aurora, from the bright'ning east,
Begun her roseate beauties to display. . . ANON. *The Shamrock*, vide Schultes', F.F. p. 241
- Fragrant* . . . Aurora, fragrant as the spring,
Rose from her couch. . . OGILVIE. *Poems*, I. 139, *Jupiter and Clown*, l. 58
- Fresh* . . . And fresh Aurora had the shady damp
Amoved quight ——— . . . SPENSER. *Faery Queene*, Book III. Canto x. St. 1
- ——— before Apollo's chaire
Fresh Aurora violets straw'd, and roses. . . FAIRFAX. *Tasso, Jerusalem*, Book X. Stanza xiv.
- Gay* . . . Now on her car was gay Aurora borne,
And ocean reddens with the rising morn. . . PITT. *Virgil, Æneid*, Book VII. line 31
- Glad* . . . ——— glad Aurora springs
To chace the lagging shades ——— . . . HOME. *Siege of Aquileia*, Act I. line 226
- Golden-charioted* ——— golden-charioted Aurora dawn'd. . . COWPER. *Homer, Odyssey*, Book XIX. line 428
- Golden-thron'd* This say'd, the golden-thron'd Aurora rose. . . CHAPMAN. *Homer, Odyssees*, Book XII. line 219
- Gold-enthron'd* ——— the gold-enthron'd Aurora made
Tithonus partner of her rosy bed. . . CONGREVE. *Homer, Hymn to Venus*, line 322
- Grey* . . . ——— for her Memnon, grey Aurora's tears. . . ANON. *Mirror for Magistrates*
- Grey-eyed* . The grey-ey'd morn smiles on the frowning night,
Checkering the eastern clouds with streaks of light. SHAKESPEARE. *Romeo & Juliet*, Act II. Sc. III. l. 1
- The muse's friend, gray-eyde Aurora. . . BROWNE. *British Pastorals*, Book II. Song II. 1
- Lily-handed* . ——— the lily-handed morn
Saw Phœbus stealing dew from Ceres' corn. . . ANON. *See English Parnassus*, page 401
- Lovely* . . . Lovely Aurora did serenely rise,
And with her rosy footsteps markt the skies. . . BLACKMORE. *King Arthur*, Book IX. line 3
- Meek-ey'd* . ——— observant of approaching day,
The meek-ey'd morn appears, mother of dews. . . THOMSON. *The Seasons, Summer*, line 47
- Mild* . . . ——— a glance from mild Aurora's eyes
Shoots through the crystal kingdom of the skies. GARTH. *Dispensary*, C. III. 53. E.P. Vol. IX. 435
- ——— mild Aurora now
Waves her gray banner ——— . . . PYE. *Poems*, Vol. I. p. 117, *Shooting*, 129
- Mixt-finger'd* ——— the white and red mixt-finger'd dame. . . CHAPMAN. *Homer, Odyssey*, Book XII. line 11
- Modest* . . . Modest as morning, when she coldly eyes
The youthful Phœbus ——— . . . SHAKESPEARE. *Troilus & Cressida*, A. I. Sc. III. 230
- Pale* . . . Pale, sad Aurora, leave thy showers to rain,
Wailing his death who at Ilion's siege was slain. MURRAY. *To Aurora*, line 1. E.S.E.P. III. page 80
- Pearly* . . . Pearly Aurora's saffron-colour'd bed. . . ANON. *See English Parnassus*, page 265
- Radiant* . . . Yon radiant goddess that now shoots among
These many-window'd daisies her glimmering beam. EMILY. *Death*, l. 33, *Elegant Extracts*, I. p. 185
- Radiant-hair'd* . When Aurora, radiant-hair'd, had brought
The third day to a close, then ceas'd the wind. . . COWPER. *Homer, Odyssey*, Book V. line 467
- Rose-cheek'd* . The muse's friend, rose-cheek'd Aurora. . . J. FLETCHER. *The Elder Brother*, A. V. Sc. I. 145
- Rosy* . . . ——— the rosy morn began to rise,
And weav'd her saffron steamer through the skies. DRYDEN. *Virgil, Æneis*, Book VII. line 34
- Aurora, rosy daughter of the dawn,
Now ting'd the east ——— . . . COWPER. *Homer, Odyssey*, Book II. line 1
- Rosy-finger'd* . ——— the lady of the light, the rosy-finger'd morn,
Rose from the hills ——— . . . CHAPMAN. *Homer, Iliads*, Book I. line 455
- The rosie-finger'd morn appears,
And from her mantle shakes her tears. . . DRYDEN. *Albion and Albanus*, Act II. line 249
- Rosy-palm'd* . ——— the day-spring's daughter, rosy-palm'd,
Look'd abroad ——— . . . COWPER. *Homer, Iliad*, Book I. line 588
- Rosy-red* . . . ——— rise, glorious sun,
Chace the sweet steps of rosy-red Aurora. . . WIFFIN. *See Garcilasso*, p. 69. *On Spanish Poetry*

- Ruddy* . . . Now rose the ruddy morn from Tithon's bed,
And with the dawn of day the skies o'erspread. . DRYDEN. *Virgil, Æneis, Book IX.* line 609
- Russet* . . . ——— the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill. . SHAKESPEARE. *Hamlet, Act I. Scene 1.* line 182
- Shamefaced* . . . Is it so [late], and yet the morn not up? . . .
See yonder where the shamefac'd maiden comes. . J. FLETCHER. *The Woman Hater, Act I. Sc. 1. l. 6*
- Shamefac'd Aurora, with witty Pandora. WOTY. *Poems, Vol. I. p. 191, Hunting the Hare, 85*
- Shy* ——— shy Aurora tinged the glowing east. OGILVIE. *Poems, page 91, Providence, Book II. 349*
- Stow* ——— slow Aurora, that so for love or shame
Doth long delay to shew her blushing face. SACKVILLE. *Gorbuduc, Act I. Scene 1.* line 4
- Smiling* ——— the smiling daughter of the dawn
Had gilded o'er the dew-bespangled lawn. LAYNG. *Works, p. 95, Tasso, Jerusalem, IX. 261*
- Spicy* The fair and spicy daughter of the morn. DAVENANT. *Song, line 2. B.P. Vol. IV. page 867*
- Splendid* ——— fresh Aurora, Tithon's splendid spouse,
Rose from her saffron bed ——— FAWKES. *Description of May, l. 13. E.P. XVI. 266*
- Sweet* ——— blasts not half so mirthful
As sweet Aurora brings ——— HIGGINS. *Induction 11. to Mirror of Magistrates, l. 6*
- Wakeful* The wakeful morning from the east displays
Her purple doors ——— ANON. *See English Parnassus, line 398*
- Weeping* Thy Memnon's loss requires no more regret ;
Lend me thy moving tears, sweet, weeping morn. MURRAY. *To Aurora, l. 14. E.S.E.P. III. p. 80*
- White* White Aurora's dews are sprinkled thro' the aire. CHAPMAN. *Homer, Iliads, Book VII. line 374*
- ——— robed in purple gown,
On wonted journey white Aurora starts. W. S. ROSE. *Ariosto, Orlando, C. XIII. St. XLIII.*
- Young* ——— rising ruddy from Tithonus' bed,
The young Aurora urg'd her dappled steed. BRUCE. *Hero and Leander, 11. l. 2. B.P. XI. 463*
- Youthful* Thou youthful goddess of the morn,
Whose blush they in the east adore. SHERBURNE. *The Sunrise, l. 1. E.P. Vol. VI. 625*

EGYPT.

- Abounding* . . . Abounding Egypt shall receive thee yet. ROWE. *Lucan, Pharsalia, Book VIII. line 587*
- Black* ——— like the stars of heav'n, in midst of night,
Black Egypt as her mirrors doth behold. G. FLETCHER. *Christ's Victory, St. XXI. E.P. VI. 62*
- Cruel* Ægypt is more cruel than the Mæotic altar. MADAN. *Juvenal, Satire xv. line 115*
- Cultured* ——— the fragrant tribute shower'd
From Milan or from cultured Egypt sent. W. TIGHE. *The Plants, p. 19. The Rose, line 162*
- Debauched* . . . Ægypt 'tis all debauch'd ; this truth know I. STAPYLTON. *Juvenal, Satire xv. line 51*
- Eastern* ——— like the dawn that in the Orient glows,
Then eastern Egypt saw the glowing flame. W. SCOTT. *The Field of Waterloo, line 537*
- Fabbling* ——— old Memnon's image, long renown'd
Through fabbling Egypt ——— [E.P. Vol. XIV. p. 82]
- Faithless* ——— spoils of Egypt's faithless land ——— AKENSIDE. *Pleasures of Imagination, Book I. l. 151.*
- Fanatic* Osiris, Isis, Orus, and their train,
Abus'd fanatic Egypt and her priests. CRANWELL. *Vida Christiad, Book II. line 350*
- Fertile* The Grecian sages borrow'd this
From fertile Egypt ——— MILTON. *Paradise Lost, Book I. line 480*
- With harvests then was fertile Egypt crown'd. CHURCHILL. *The Ghost, Bk. I. l. 57. E.P. XIV. 296*
- Frantic* ——— who but knows
For Gods, what monsters frantic Egypt shows ! FAWKES. *Apollonius, Argonautics, Book IV. p. 295*
- Fruitful* ——— when fruitful Egypt lies afloat,
The Memphian artist builds his reedy boat. STAPYLTON. *Juvenal, Satire xv. line 2*
- Green* [Nile] from the sable Indian rolls his tide,
Fattening green Egypt ——— ROWE. *Lucan Pharsalia, Book IV. page 775*
- Haughty* As fertile Nilus rolls his frothy waves,
His winding stream the haughty Egypt laves. STAWELL. *Virgil, Georgics, Book IV. line 371*
- His winding stream the haughty Egypt laves. ROWDEN. *Study of Botany, p. 107. Wheat, line 2*

- Holy* . . . Some new austerity, unheard of yet,
In Syrian fields, or sands of holiest Egypt. . . SOUTHEY. *Roderick*, Vol. I. Part II. line 154
- Ill-fated* . . . Egyptia sleeps,—her sons in silence sleep :
Ill-fated land ——— . . . KIRKE WHITE. *Remains*, Vol. III. page 119, l. 16
- Illumined* . . . On illumin'd Egypt his delighted gaze
Marks the first dawn of science——— . . . OGILVIE. *Providence*, Book II. line 975
- Impious* . . . ——— this ark is charm'd
With spells which impious Egypt never knew. . . H. MOORE. *Moses in the Bulrushes*, Part I. l. 147
- Luxurious* . . . What thing so choice, that curious art could frame,
Luxurious Egypt had not ——— . . . DRAYTON. *Moses' Birth*, &c. II. 550. E.P. IV. 484
- Mad* . . . Mad Egypt's gods all know the crocodile. . . HOLYDAY. *Juvenal*, Satire xv. line 1
- Loud as mad Egypt, when her priests have found
A new Osiris for the ox ——— . . . STEPNEY. *Juvenal*, Satire VIII. 52. B.P. VIII. 357
- Mighty* . . . ——— the Hebrews, in the impatient hand
Of mighty Egypt ——— . . . DRAYTON. *Moses' Birth*, &c. II. l. 6. E.P. IV. 481
- Mysterious* . . . Mysterious Egypt! with her hidden rites
Of Isis and Osiris ——— . . . GLOVER. *Leonidas*, Bk. VIII. l. 24. E.P. XVII. 57
- Old* . . . Round their rude ark old Egypt's sorcerers rise. ROGERS. *Ode to Superstition*, line 67
- Osirian* . . . I saw Osirian Egypt kneel adown
Before the vine wreath. . . . KEATS. *Endymion*, Book IV. line 259
- Parched* . . . ——— the glorious trump of Fame
Parched Egypt's sands or Maida's plains, resound. COLTON. *Hypocrisy*, line 793
- Proud* . . . Proud Egypt would dissembled friendships bring. DRYDEN. *Absalom and Achanitophel*, Part I. line 282
- Rebellious* . . . ——— Heaven his fury violently shall breathe,—
Rebellious Egypt scourging ——— . . . DRAYTON. *Moses' Birth*, &c. II. 368. E.P. IV. 484
- Rich* . . . ——— useful cisterns, delicately fill'd,
With which rich Egypt wond'rously abounds. . . . *Moses' Birth*, &c. II. l. 90. E.P. IV. 482
- Rigorous* . . . — rigorous Ægypt's more than burthenous yoke. STERLINE. *Jonathan*, Booke I. Stanza xcv.
- Rude* . . . Rude, indeed, is Ægypt, but in luxury. . . MADAN. *Juvenal*, Satire xv. line 44
- Savage* . . . But savage Egypt's cruelty exceeds
The Scythian shrine ——— . . . DRYDEN. *Juvenal*, Satire xv. line 151
- Soft* . . . ——— soft Egypt, alwaies slave to lust. . . STERLINE. *Doomsday*, Hour IV. Stanza xcv.
- Stern* . . . Stern Egypt humbled to the Greek ——— . . TUPPER. *Proverbial Philosophy*, Series II. page 88
- Storied* . . . ——— see the shadow of your once sublime
And storied Egypt ——— . . . R. MONTGOMERY. *Satan*, p. 25, Book I. line 156
- Strong* . . . ——— when holy fates
Shall 'stablish me in strong Egyptia. . . MARLOWE. *Tamburlaine the Great*, V. Sc. I. 142
- Sultry* . . . And ev'n the dawn made sultry Egypt glow. . . HUGHES. *Lucan*, Pharsalia, Book X. line 545
- Sun-born* . . . ——— oh!—where 's the heart that could withstand
The unnumber'd witcheries of this sun-born land? T. MOORE. *Works*, p. 671. *Alciphron*, Let. II. 24
- Sun-burnt* . . . ——— turn to tears
You wretched and poor reeds of sun-burnt Egypt. BEAUM.&FLET. *The False One*, Act II. Sc. I. l. 221
- Beneath her palm hence sun-burnt Egypt's seen. DELACOURT. *Prospect of Poetry*, 552. N.C. VII. 288
- Superstitious* . . . ——— Egypt, mad with superstition grown,
Makes gods of monsters ——— . . . DRYDEN. *Juvenal*, Satire xv. line 1
- Swarthy* . . . ——— swarthy Egypt, at her foes beneath
Aims the deliberate blow ——— . . . PORDEN. *Cœur de Lion*, Book V. line 280
- Tawny* . . . Lo! tawny Egypt stands in dumb amaze. . . RICHARDS. *Poems*, Vol. II. p. 176. *Britannia*, 221
- Treacherous* . . . From treacherous Egypt, o'er the dreary waste
The fiery pillar shot ——— . . . CRANWELL. *Vida Christiad*, Book III. line 887
- Verdant* . . . ——— verdant Egypt ——— . . . OGELBY. *Virgil*, Georgics, page 118
- Vile* . . . Nor let vile Egypt, Rome's great justice boast. . . HUGHES. *Lucan*, Pharsalia, Book X. line 425
- Wealthy* . . . ——— I will feast thine eyes
With wealthy Egypt's store ——— . . . BEAUM.&FLETCH. *The False One*, Act II. Sc. IV. 19
- Wond'rous* . . . ——— beyond the Lybian wild
Lo! wondrous Egypt lies ——— . . . R. MONTGOMERY. *Satan*, Book I. line 153

IDOMENEUS.

- Bold** . . . See bold Idomeneus' superior towers
Amidst yon circle of his Cretan powers. . . POPE. *Homer, Iliad, Book III. line 235*
- Brave** . . . By brave Idomeneus a Lydian died,
Phæstus, from fruitful Tarné sent. . . COWPER. *Homer, Iliad, Book V. line 54*
- Brazen-mail'd** ——— chief leader of the Cretans,
Brazen-mail'd Idomeneus ——— . . . *Homer, Iliad, Book XIII. line 314*
- Cretan** . . . ——— in the Grecks' left wing
The Trojans saw the Cretan king, like fire. . . CHAPMAN. *Homer, Iliads, Book XIII. line 308*
- Divine** . . . Divine Idomeneus! what thanks we owe
To worth like thine ——— . . . POPE. *Homer, Iliad, Book IV. line 292*
- Famous** . . . ——— and to this was I
And famous Idomeneus enjoin'd ——— . . . CHAPMAN. *Homer, Odysseys, Book XIV. line 335*
- Fierce** . . . ——— a flying rumour had been spread,
That fierce Idomeneus from Crete was fled. . . DRYDEN. *Virgil, Æneis, Book III. line 167*
- Godlike** . . . Mariones, like Mars, in arms renown'd,
And godlike Idomeneus ——— . . . POPE. *Homer, Iliad, Book VIII. line 323*
- Grey** . . . Dreadful in arms, and grown in combats grey,
See bold Idomeneus controls the day. . . *Homer, Iliad, Book XIII. line 455*
- Great** . . . The great Idomeneus bestrides the dead. . . *Homer, Iliad, Book XIII. line 471*
- Half-grey** . . . ——— though a half-grey man he were,
Crete's sovereign did excite the Greeks to blows. CHAPMAN. *Homer, Iliads, Book XIII. line 340*
- Hardy** . . . ——— hardy chief!—Idomeneus in front
Of his bold Cretans stood ——— . . . COWPER. *Homer, Iliad, Book IV. line 294*
- Lance-famed** . . . ——— rushing to the fleet,
He finds the lance-famed Idomen of Crete. . . POPE. *Homer, Iliad, Book XIII. line 278*
- Lycian** . . . ——— Salentum's fields
Lycian Idomeneus possess'd. . . TRAPP. *Virgil, Æneis, Book III. line 512*
- Martial** . . . ——— all did armed stand
About the martial Idomen ——— . . . CHAPMAN. *Homer, Iliads, Book IV. line 266*
- Royal** . . . Thus spake the royal Idomen ——— . . . *Homer, Iliad, Book XI. line 453*
- Spear-practised** Idomeneus, spear-practised warrior, led. . . COWPER. *Homer, Iliad, Book II. line 788*
- Spear-renowned** ——— Alcathöus
Slain by Idomeneus, the spear-renowned. . . *Homer, Iliad, Book XIII. line 572*
- Valiant** . . . Then answer thus the Cretan chief return'd,
Valiant Idomeneus ——— . . . *Homer, Iliad, Book XIII. line 320*
- Virtuous** . . . ——— uprose a valiant man,
Friend of the virtuous chief, Idomeneus. . . *Homer, Iliad, Book XXIII. line 139*
- Warlike** . . . ——— the rest, inhabiting the towns of Crete,
Whom warlike Idomen did lead ——— . . . CHAPMAN. *Homer, Iliads, Book II. line 572*
- Wary** . . . The wary Cretan, as his foe drew near,
Full on his throat,—discharged the forceful spear. POPE. *Homer, Iliad, Book XIII. line 489*

OLYMPUS.

- Blessed** . . . Maia rich in hair; sustaining a retreat
From all th' immortals of the blessed seat. . . CHAPMAN. *Homer, Hymn to Hermes, line 8*
- Blue** . . . O'ertop the skyish head of blue Olympus. . . SHAKSPEARE. *Hamlet, Act V. Scene 1. line 268*
- Bright** . . . ——— lightning, which Saturnian Jove
From bright Olympus shakes into the air. . . COWPER. *Homer, Iliad, Book XIII. line 300*
- Broad** . . . Every deity, except the wife of Jove,
Sat on the brows of broad Olympus. . . CHAPMAN. *Homer, Hymn to Apollo, line 143*
- Cloud-dividing** ——— a hill
High as Olympus' cloud-dividing top. . . RAWLINS. *Rebellion, Act I. Scene 1. line 52*
- Cold** . . . ——— the snowy top of cold Olympus. . . MILTON. *Paradise Lost, Book I. line 516*
- Crowned** . . . ——— radiant with his diadem of snow,
Crowned Olympus ——— . . . PROCTOR. *Wks. of B. Cornwall, I. 165, A Vision, 83*

- Deep-forked* . On the deep-forkt Olympian's topmost height
Conven'd the gods in council ——— . COWPER. *Homer, Iliad, Book VIII. line 3*
- Gray* . . . ——— [Jove's] chair that fixed stands
On gray Olympus ——— . PROCTOR. *Lysander & Ione, line 184*
- Great* . . . ——— great Olympus, which the world admires. STERLINE. *Cræsus, Act III. Scene 11. line 35*
.. . . . ——— great Olympus, crown'd with fleecy snow. POPE. *Homer, Iliad, Book I. line 551*
- Green* . . . ——— green Olympus, Ida, or old Latmus. J. FLETCHER. *Valentinian, Act IV. Sc. IV. l. 424*
- Heavenly* . . The heavenly hill of powerful Godheads. CHAPMAN. *Homer, Hymn to Apollo, line 776*
- High* Where high Olympus' hundred heads arise,
Divide the clouds, and mingle with the skies. WILKIE. *Epigoniad, Book I. l. 47. E.P. XVI. 133*
- Hoar* ——— Olympus high and hoar. BYRON. *Don Juan, Canto v. Stanza III. line 5*
- Huge* They do appear as huge as high Olympus. SHAKSPEARE. *Julius Cæsar, Act IV. Sc. III. l. 101*
- Immense* . . . ——— thus flew Mercury
Up to immense Olympus ——— . CHAPMAN. *Homer, Odyssees. Book X. line 317*
- Imperial* . . ——— the imperial mountain bowed his hoary head. PROCTOR. *Wks. of B. Cornwall, l. 166, A Vision, l. 92*
- Lofty* ——— great is not great to a greater :
What doth a hillocke shew by the lofty Olympus ? SIDNEY. *Pembroke's Arcadia, Book I. page 80*
- Many-caved* . . ——— [deities] held abode
On many-cav'd Olympus ——— . ELTON. *Hesiod, The Theogony, line 163*
- Many-headed* Thetis rose from the sea Olympus climb'd,
That many-headed hill ——— . CHAPMAN. *Homer, Iliads, Book I. line 473*
- Many-valed* . . ——— Iris soar'd to the Olympian,
The mountain many-valed ——— . COWPER. *Homer, Iliad, Book VIII. line 480*
- Odoriferous* . . ——— they reach'd the odoriferous hill
Of high Olympus ——— . CHAPMAN. *Homer, Hymn to Hermes, line 570*
- Odorous* . . . ——— odorous Olympus and its snows. SHELLEY. *Works, p. 335, Hymn to Mercury, St. LIV.*
- Old* ——— old Olympus shrouds
His hundred heads in heaven, and props the clouds. POPE. *Homer, Iliad, Book II. line 648*
- Phrygian* . . Phrygian Olympus, Tmolus, and Latmos,
Roughen with horrent arms ——— . SHELLEY. *Works, page 170, Hellas, line 294*
- Proud* ——— with flames the towering Appennine,
And Caucasus, and proud Olympus shine. ADDISON. *Ovid, Met. Book II. 262. E.P. IX. 547*
.. . . . Nor proud Olympus yields a nobler sight,
Though gods assembled grace his towering height. POPE. *Windsor Forest, l. 33. E.P. Vol. XII. 151*
- Snow-capt* . . . ——— Olympus rear'd his snow-capp'd head. PORDEN. *Cœur de Lion, Book III. line 943*
- Snow-crested* ——— Alcmena's son, Hebe led a bride,
On the top, snow-crested, of Olympus. ELTON. *Hesiod, The Theogony, line 1251*
- Snowy* ——— not high Jove knowing, nor one God
That doth inhabit on snowy Olympus ——— . CHAPMAN. *Homer, Iliads, Book XVIII. line 162*
- Star-bearing* . ——— the ample sun and heaven's star-bearing hill. HOMER. *Iliads, Book IV. line 54*
- Starry* ——— [Mars] most of all the gods
Inhabiting the starry hill, I hate. HOMER. *Iliads, Book V. line 886*
.. . . . I go, to find the architect divine,
Where vast Olympus' starry summits shine. POPE. *Homer, Iliad, Book XVIII. line 180*
- Steep* Thetis, stoop'd from the steep Olympian hill,
Hid in eternal snow ——— . CHAPMAN. *Homer, Iliads, Book XVIII. line 558*
.. . . . ——— Phœbus down the steep Olympus whirl'd
To wash his chariot in the western stream. DRAYTON. *Pastorals, Ecl. x. l. 9. E.P. IV. p. 445*
- Tall* ——— mountains have been levell'd with the plain,
And far from heaven has tall Olympus lain. ROWE. *Lucan, Pharsalia, Book VI. line 764*
- Two-topped* . . ——— Jove warr'd with great Euceladus,
And flung him from Olympus' two-topp'd mount. HEYWOOD. *The Four Prentices of London, l. 2041*
- Vast* Earth resounded ; the wide heaven groan'd ;
From its base Olympus vast, reel'd ——— . ELTON. *Hesiod, The Theogony, line 898*
- White* ——— the illustrious soil of white Olympus. CHAPMAN. *Homer, Hymn to Hercules, line 14*
.. . . . ——— the herd won their swift way
Up to the snowy head of white Olympus. SHELLEY. *Wks. 337, Hymn to Mercury, St. LXXXVI.*
- Wide* ——— strings, that fill the courts
Of wide Olympus with oblivion sweet. AKENSIDE. *Hymn to Naiads, 264. E.P. XIV. 122*
- Woody* Pelion on Ossa, and on Ossa's tottering head,
Woody Olympus ——— . DYER. *The Fleece, IV. 624. E.P. Vol. XIII. 249*

VIRGIL.

- Cold** . . . Let me be what I am, as Virgil cold,
As Horace fat, or as Anacreon old. . . JONSON. *Underwoods, an Elegy*, l. E.P. Vol. V. 476
- Correct** . . . Like Virgil correct, with his own native ease. . . SWIFT. *News from Parnassus*, l. 63. E.P. XI. p. 411
- Courtly** . . . ——— rude Thecrite is ransack'd o'er
And courtly Maro called from Mincio's shore. . . CHURCHILL. *Prophecy of Famine*, line 48
- Divine** . . . By pattern of great Virgil's spirit divine,
I would essay with that which in me is. . . SPENSER. *Ruines of Rome*, l. 347. E.P. Vol. III. p. 370
- Divine Virgil, the Raffaele of Poets. . . T. F. DIBBIN. *Library Companion, Poetry*, p. 626
- Eagle-wing'd**. How dares my fluttering, invade the sky
Where Virgil, eagle-wing'd, would fail to fly. . . HILL. *Camillus*, line 21. B.P. Vol. VIII. p. 723
- Gentle** . . . Which gentle Virgil blush'd not to rehearse. . . ANON. *De Lille, Jardins*, see Drake, N.L. II. p. 216
- Glorious** . . . Mincio's and Manto's glorious sun behold,
Th' immortal Virgil ——— . . . PITT. *Vida, Art of Poetry*, ll. 742. E.P. XIX. 644
- Graceful** . . . See graceful Virgil seize the lyre
That Homer struck ——— . . . J. WEST. *Classic Poetry, Part 1. Stanza xv.* l. 5
- Great** . . . ——— lull'd by murmuring streams
Great Maro's breast received the heavenly dreams. TICKELL. *Frag. on Hunting*, l. 148. E.P. Vol. XI. p. 112
- Harmonious** . . . ——— at softer hours, attend
Harmonious Virgil, to his Mantuan farm. . . DAVIES. *To Dr. Taylor*, l. 129. B.F.P. Vol. I. p. 150
- Heavenly** . . . ——— he who heavenly Maro truly feels,
Stands fix'd on Raphael, and at Handel thrills. . . ARMSTRONG. *Taste, an Epist.* &c. 233. E.P. XVI. 540
- High** . . . Ovid whose fame above high Virgil grows. . . LEE. *Gloriana, Act II. Scene 1.* line 310
- High-sounding** Great Homer, with high-sounding Virgil, sung. STAPYLTON. *Juvenal, Satyr xi.* line 222
- Immortal** . . . Immortal Virgil, at thy sacred name
I tremble now, and now I pant for fame. . . PITT. *Invitation, &c.* l. 37. E.P. Vol. XII. p. 400
- Inimitable** . . . ——— Latian bards inimitable prince . . . SYLVESTER. *Du Bartas, Week 1. Day v.* line 937
- Latian** . . . The Latian Maro sung, where Mincio's stream
Through groves of ilex, cast a silvery gleam. . . J. SCOTT. *Amæbean, Ecl. II.* 197. E.P. Vol. XVII. 471
- Learned** . . . ——— a pen most plentifully filled
In the full streams of learned Maro's showers. . . DRAYTON. *Pastorals, Ecl. IV.* 40. E.P. Vol. IV. p. 435
- Lofty** . . . Iliad's thou shalt hear, and lofty Maro's lines. . . HOLYDAY. *Juvenal, Satire xi.* line 181
- Horace did ne'er aspire to epic bays,
Nor lofty Maro stoop to lyric lays. . . ROSCOMMON. *On translated Verse*, 92. E.P. VIII. 262
- Low'd** . . . Low'd Virgil spoke of me, and Varius too. . . BRADSTREET. *Sabine Farm. Part III.* line 97
- Majestic** . . . No more majestic Virgil's heights
Nor towering Milton's numbers please. . . LITTLETON. *Letter from Cambridge*, 35. D.C. VI. 291
- Mantuan** . . . Glory and honour, Virgile Mantuan,
Be to thy name ——— , . . CHAUCER. *Legend of Dido*, l. 1. E.P. Vol. I. p. 306
- Matchless** . . . Behold at length the matchless bard ——— . . . BOYD. *Dante, Inferno, Canto IV. St. xv.* line 87
- Mighty** . . . ——— mighty Maro's work, with care peruse,
Of all the Latin bards the noblest muse. . . CONGREVE. *Ovid, Art of Love*, l. 404. E.P. X. 295
- Hail mighty Maro! may that sacred name
Kindle my breast ——— . . . ROSCOMMON. *On translated Verse*, 173. E.P. VIII. 262
- Modest** . . . Each classic author seeks his peaceful nook,
And modest Virgil, yields his place to Coke. . . LLOYD. *The Law Student*, l. 6. B.P. Vol. X. p. 623
- Noble** . . . The noblest glory of the Roman line. . . MICKLE. *Camoens, Lusiad, Book V.* line 809
- Old** . . . ——— old Maro's muse appears
Wak'd from her slumber of two thousand years. YOUNG. *To Mr. Tickle*, l. 13. E.P. XIII. p. 415
- Roman** . . . ——— Augustus from Mantua's shade
To courtly ease the Roman bard convey'd. . . MICKLE. *Camoens, Lusiad, Book V.* line 807
- Rural** . . . ——— old Theocritus,
Or rural Virgil come to pipe to us. . . JONSON. *A Vision*, l. 28. E.P. Vol. V. page 539
- Such themes as these the rural Maro sung
To wide imperial Rome ——— . . . THOMSON. *The Seasons, Spring*, line 55
- Sacred** . . . Nor mighty Homer fear, nor sacred Virgil's page. DRYDEN. *To Earl of Roscommon*, 76. E.P. VIII. p. 591
- Enshrined on high the sacred Virgil sits. . . PARNEL. *To Mr. Pope*, l. 30. E.P. Vol. IX. p. 360
- Soft** . . . For this the Grecian soar'd in epic strains,
And softer Maro left the Mantuan plains. . . HARTE. *To Mr. Pope*, l. 6. E.P. Vol. XVI. p. 330

- Stately* . . . Blind Homer's muse, and Virgil's stately verse. SUCKLING. *Answer to Verses*, l. 5. E.P. Vol. VI. 506
Sublime . . . [Rome's] Virgil soar'd sublime in epic strains. FENTON. *Epist. to Southern*, l. 137. E.P. X. p. 400
 He who sublime in epic numbers roll'd. BYRON. *Works*, p. 379. *Epitaph on Virgil*, &c. l. 1
Sweet . . . Sweet Maro's muse, sunk in inglorious rest
 Had silent slept, amid the Mincian reeds. THOMSON. *Castle of Indolence*, II. 463. E.P. XII. 464
Wise . . . Welcome the Mantuan swan! Virgil, the wise. COWLEY. *The Motto*, line 35. E.P. Vol. VII. p. 67
Young . . . Young Maro, touch'd by [Love's] inspiring dart,
 Could charm each ear, and soften every heart. LYTTLETON. *Progress of Love*, Ecl. II. 7. E.P. XIV. 168

VULCAN.

- Ætnean* . . . The workmanship of the Ætnean god,
 Well-polisht steel ————. STEELE. *Miscellanies*, p. 162. *Tobacco Box*, l. 10
Angry . . . Angry Vulcan rolls a flood of fire. PITT. *Vida Art of P.* III. l. 513. E.P. XIX. p. 647
Art-fam'd . . . ———— art-fam'd Vulcan's interests
 In all their civil industries ————. CHAPMAN. *Homer, Hymn to Vulcan*, line 6
Artful . . . ———— Jove, in anger to the sons of earth,
 Bid artful Vulcan give Pandora birth. SMITH. *Sonnets*, Vol. I. p. 71. *Origin of Flattery*, 2
Bickering . . . ———— to jest upon his awkward frame,
 Chaf'd the bickering blacksmith ————. FAWKES. *Epithalamium*, l. 32. E.P. XVI. p. 250
Black . . . That face of his, when I saw it last
 It was besmeared as black as Vulcan. SHAKESPEARE. *Twelfth Night*, Act V. Sc. 1. l. 51
 And Vulcan black, the sovereign of the fire. POPE. *Homer, Iliad*, Book XX. line 48
Bulky . . . [Vulcan] vast in bulk, and hot with toil
 Rose limping from beside his anvil stock. COWPER. *Homer, Iliad*, Book XVIII. line 505
Crippled . . . ———— the crippled artist god
 Illustrious, fram'd him with his hands in gold. ELTON. *Hesiod, Shield of Hercules*, line 301
 There, with this crippled wretch, the foul disgrace
 And living scandal of the empyreal race. FALCONER. *Shipwreck*, C. III. 288. E.P. XIV. 407
Crooked . . . ———— crooked Vulcane, to your common shame,
 Bewrayed of stolen ioyes, thy sweet delight. ANON. *Pyramus & Thisbe*, 100. *Heliconia*, Pt. I. 162
Dirty . . . Swords, and from dirty Vulcan sent. MADAN. *Juvenal, Satire x.* line 132
Divine . . . ———— learn'd from the artisan divine
 The perfect practice of his art ————. CHAPMAN. *Homer, Iliads*, Book XV. line 375
Famous . . . ———— all the gods in court of Jove did frown,
 Amongst whom Heaven's famous artizan. .. *Homer, Iliads*, Book I. line 548
Fierce . . . ———— fierce Vulcan's rage, the furzy plain
 Had seiz'd ————. [VIII. p. 536
 DRYDEN. *Absalom and Achitophel*, II. 921. E.P.
Fiery . . . ———— fiery Vulcan last in battle stands. POPE. *Homer, Iliad*, Book XX. line 99
Foul . . . Vulcanus, with her no mercy made,
 The foule chorle had many nightis glade. [page 341
 CHAUCER. *Complaint of Black Knight*, 390. E.P. I.
Glorious . . . [Venus] then calling forth
 Her spouse, the glorious artist, thus she said. COWPER. *Homer, Iliad*, Book XVIII. line 483
 To these the glorious artist added next
 A labyrinth for the dance ————. .. *Homer, Iliad*, Book XVIII. line 733
Great . . . ———— a plough of burnished steel was laid,
 Which for the god of day great Vulcan made. FAWKES. *Apollonius Argonautics*, Book III. l. 258
Grim . . . ———— Venus beg'd, and would not be deny'd,
 While the grim god lay panting by her side. ANON. *Poems on State Affairs*, Vol. II. page 454
Halting . . . The halting Lemnian highly shall revenge
 The ancient scorn ————. STERLINE. *Doomsday*, Houre III. Stanza LI.
Honest . . . But, honest Vulcan, what was thy pretence
 To act so ————. YALDEN. *Ovid, Art of Love*, l. 654. E.P. XI. p. 80
Horned . . . ———— horned Vulcan ————. POOLE. *English Parnassus*, page 220
Ignipotent . . . ———— warm entreaty touch'd Saturina's ear;
 She bade the ignipotent his rage forbear. POPE. *Homer, Iliad*, Book XXI. line 443
Ill-fated . . . ———— avenging Juno hurl'd
 Ill-fated Vulcan from the ethereal world. FALCONER. *Shipwreck*, C. III. 283. E.P. XIV. 407
Illustrious . . . ———— the illustrious smith divine. COWPER. *Homer, Iliad*, Book XVIII. line 729
 Illustrious Vulcan, o'er celestials graced
 With arts ————. ELTON. *Hesiod, The Theogony*, line 1219

- Immortal* . . . ——— the hero feeds his mind
On all the immortal artist had design'd. . . POPE. *Homer, Iliad, Book XIX. line 24*
- Jealous* . . . The gay Climene told the crafty wiles
Of jealous Vulcan ——— . . . TEMPLE. *Aristæus, from Virgil, 55, Vol. II. p. 60*
- Jove-born* . . . There the couch awaits him still,
Wrought by Jove-born Vulcan's skill. . . MILMAN. *Martyr of Antioch, page 90, line 2*
- Laborious* . . . ——— laborious Vulcan ——— . . . POOLE. *English Parnassus, page 219*
- Lame* . . . ——— lame Vulcan, knowne
To be the slowest of the gods ——— . . . CHAPMAN. *Homer, Odysseys, Book VIII. line 458*
- ——— lame Vulcan and his Cyclops strove
To make the thunderbolt for mighty Jove. . . F. BEAUMONT. *Ovid Salmacis, &c. 219. E.P. VI. 211*
- Lemnian* . . . ——— assisted by the Lemnian god,
The King of Heaven brought forth the virgin power. . . WEST. *Pindar Olympic, Ode VII. line 79*
- Limping* . . . ——— Mars, heaving the iron net
Which limping Vulcan and his Cyclops set. . . MARLOWE. *Hero and Leander, Sestiad 1. line 152*
- ——— the limping god was hammering out
Those tongs that pinch'd the devil ——— . . . FAWKES. *Epithalamium, l. 29. E.P. XVI. p. 250*
- Loathly* . . . [Vulcan] of visage and of stature
Is loathly and masgracious. . . GOWER. *Confessio Amantis, Book V. line 647*
- Matchless* . . . ——— each to his mansion, built
By the lame, matchless architect, withdrew. . . COWPER. *Homer, Iliad, Book I. line 748*
- Mighty* . . . ——— wilt thou, mighty Vulcan!
With thy all-conquering fire, permit me thus? . . . FRANKLIN. *Sophocles, Philoctetes, Act IV. line 122*
- Most wise* . . . The artificial sleight of most-wise Vulcan. . . CHAPMAN. *Homer, Odysseys, Book VIII. line 414*
- Old* . . . Old Vulcan, smiling, lights his cheerful fires. . . WHALEY. *Poems, p. 44. Journey to Houghton, 242*
- Polt-foot* . . . ——— Mars and Venus were together caught
By polt-foot Vulcan in an iron net. . . [E.P. IV. p. 461] . . . DRAYTON. *Muses' Elysium, Nymph. VII. line 125*
- Ricket-boned* . . . [Mars] he is fair in form, and sound of foot:
I, ricket-boned and weak, whose fault is this? . . . COWPER. *Homer, Odyssey, Book VIII. line 383*
- Shapeless* . . . ——— haughty Juno's shapeless son. . . GARTH. *Ovid Met. Bk. IV. 264. E.P. XX. p. 456*
- Skilful* . . . Such was the work by skilful Vulcan wrought. . . LEWIS. *Statius Thebaid, Book VII. line 92*
- Slow* . . . Dwells there a God on all the Olympian brow
More swift than Mars, or more than Vulcan, slow? POPE. *Homer, Odyssey, Book VIII. line 370*
- Smoky* . . . The caverns of the smoky god display
Thick, steaming flames, and choke the face of day. . . LEWIS. *Statius Thebaid, Book V. line 121*
- Smotry* . . . The smotry smith ——— . . . LYDGATE. *Troy Boke, XVII. E.S.E.P. I. p. 287*
- Sooty* . . . ——— blows on sooty Vulcan's anvil, spent
In ham'ring swords ——— . . . STAPYLTON. *Juvenal, Satyr x. line 151*
- Such coarse, rank smoak may sooty Vulcan please. . . LEE. *Tragedy of Nero, Act I. line 268*
- Stern* . . . Stern Vulcan homeward treads the starry way. . . POPE. *Homer, Odyssey, Book VIII. line 344*
- ——— the dire bolts of Jove stern Vulcan frames. . . BROOME. *Hesiod, Battle of the Gods, &c. line 157*
- Strong-handed* . . . The fire's strong-handed king gave repulse. . . CHAPMAN. *Homer, Iliads, Book XXI. line 527*
- Stump-foot* . . . ——— stump-foot Vulcan in comparison
With all the height of true perfection. . . BROWNE. *Britannia's Pastorals, Song III. l. 257*
- Swarthy* . . . ——— swarthy Vulcan, in his shop,
At his forge did lympe and hopp. . . ANON. *Timon, Act I. Sc. v. 29. S.S.W. 1842. p. 18*
- Swart* . . . ——— this swart Vulcanus,
That whilom in heart was so jealous. . . LYDGATE. *Troy Boke, XVII. E.S.E.P. Vol. I. 287*
- Tardy* . . . ——— Vulcan, tardy as he is, by craft
Hath outstript Mars ——— . . . COWPER. *Homer, Odyssey, Book VIII. line 410*
- Unseemly* . . . ——— black Vulcan, that unseemly groom, . . . F. BEAUMONT. *Ovid, Salmacis, &c. 198. E.P. VI. 211*
- Unwieldy* . . . Then from an anvil rose the unwieldy monster;
Halted down, and all awry he went ——— . . . CHAPMAN. *Homer, Iliads, Book XVIII. line 367*
- Uxorious* . . . Vulcan, th' uxorious god, at my command
In toils unceasing ply his skilful hand. . . LEWIS. *Statius, Thebaid, Book III. line 397*
- Vindictive* . . . To his black forge vindictive Vulcan flies. . . POPE. *Homer, Odyssey, Book VIII. line 413*
- Wise* . . . Behold the statues which wise Vulcan placed
Under the altar of Olympian Jove. . . F. BEAUMONT. *Maske of Graies Inne, 87. E.P. VI. 191*

PROSPECTUS AND SPECIMEN

OF AN

ENGLISH GRADUS,

AND

DICTIONARY OF IDEAS;

CONTAINING THE

SYNONYMS, EPITHETS, AND PHRASES OF OUR LANGUAGE,

FAITHFULLY COLLECTED FROM THE

GREAT BODY OF ENGLISH POETRY,

AND OTHER AUTHORITIES.

BY

JAMES JERMYN.



PROPOSALS FOR PUBLICATION.

THE Work, in accordance with the Specimen, will be published Quarterly ; in Twelve Parts, containing 96 pages each, at the price of Five Shillings each Part ; and will be commenced as soon as it shall appear that sufficient patronage can be obtained. Proper Names will appear in two separate numbers, altogether independent of the other part of the work.

Orders will be received by the Compiler, and by the Publishers ; of whom may be had, by the same Author,
"BOOK OF ENGLISH EPITHETS, LITERAL AND FIGURATIVE." *Price Nine Shillings, Cloth.*

LONDON: SMITH, ELDER AND CO., 65, CORNHILL.

1848.

PROSPECTUS OF AN ENGLISH GRADUS, WITH A SPECIMEN.

“THE DUSTY DESERTS OF BARREN PHILOLOGY.”

JOHNSON.—*Preface to Dictionary*, p. xviii.

WHEN the great labourer in the field of English Philology has proclaimed it a “desert,” who shall contend that it is covered with flowers, and abounds with fruit!

The Author of these pages has, however, presumed to think that the existing Lexicons of our Language have not given the most interesting view of it; and having employed himself for nearly half a century in the compilation of an English Gradus, in which the view hitherto taken of words is altogether new, yet most important; he offers his work to the Public with some confidence in its utility; more especially if it shall be found to invite to inquiries, from which the student has, perhaps, been hitherto deterred by the proverbial “dullness of our Dictionaries,” so commonly complained of, even by their authors.

The Latin Gradus is sufficiently known, to the many who have received a classical education, to make superfluous any detail of its plan; it is, therefore, only to be remarked, that it is a compilation displaying the *Synonyms*, *Epithets*, and *Phrases* in that language; and that the English Gradus, will in those particulars, follow the plan of the Latin work; in addition to which it will, to a certain extent, comprize the objects of various Dictionaries, including, with Orthography, Orthoepey or Pronunciation, Derivation, and the Signification of words. It will, however, as already alluded to, differ from our Standard Dictionary, in which words are considered as having numerous significations, by limiting the consideration of them principally to one signification authorized by Etymology, or established by use.

From the *Orthography* of the last edition of Dr. Johnson's established work, no variation will, of course, be expected.

Of *Pronunciation*, the system proposed is a mixed system, free use having been made principally of the Elements of Orthoepey by Archdeacon Nares, and the Pronouncing Dictionary of Mr. Walker; with occasional reference to other authorities. When Orthoepey is at variance with Orthography, which it commonly is, the word will be generally given in accordance with a plan; which originated with Kenrick, was improved by Sheridan, and has been adopted by Walker. According to this plan, words are divided into syllables by the use of such letters as appear most naturally to represent, in sound, the most authorized pronunciation. See Specimen, “*Jaundice*,” “*Javelin*,” “*Jealousy*.”

To the vowels contained in such syllables, are applied, in the English Gradus, the — long and ~ short marks used in the Latin Gradus, to note what is called the *quantity* of a syllable, and the application of which marks to English words—first suggested by Dr. Wallis, “the Father of English Philology,” and fully adopted by Archdeacon Nares, in his Elements of Orthoepey—are now applied in our pages, to denote, *not* the quantity of a syllable, but the *long* or *short* sound of the *vowel* only. When the consonants in a word are but few and maintain their usual character, and the vowels represent their regular sound, the word is not always divided into syllables, but the vowels only given with the usual marks. See Specimen, “*Janus*,” “*Iber*,” “*Ibis*.”

Against the application of the long and short marks, found in the Latin Gradus, to any purpose of utility in our own language, the Compiler of the English Gradus has never felt, that there was any more objection, than to the use of the *Roman Alphabet*. It must, however, be confessed, that in the progress of his work, the whisper of an objection, has now and then been heard from classical exclusives; but, founding our use of the marks, upon the high authority of Archdeacon Nares, we have ventured to use, and

must beg permission to continue to use them, until the objectors shall have shown, that our venerable authority, is no authority at all; or that there is some reasonable and insuperable, objection to our availing ourselves of a useful invention, although it may have had a classical origin. Upon the long and short sounds, and the marks used to represent them, Archdeacon Nares has expressed himself most decidedly. He says:—"Every vowel has regularly *two* sounds peculiar to itself, and *only two*—a short and a long one—all other sounds are to be considered as irregular."—*Elements*, p. 3. The irregularity is, that they are represented by the sounds of other vowels or combinations of vowels, and sometimes of other letters; thus the vowel *a* has sometimes the sound proper to that letter in Italian and frequently in French, perhaps represented by the syllable *ah* or *or*; it has also sometimes the sound of *au*, as in *almighty*, *almanac*, *eclat*. In common speech, it has the sound of short *e* in *January*, *jasmine*, *radish*. It has also the sound of *o* in *dwarf*, *quarto*, *wardrobe*. This might equally be shown of all the other vowels; but it may be sufficient to quote from the *Elements* of Orthoepey, "that the powers of all our vowels, are mutually interchanged: the sound which ought to be peculiar to one vowel, being occasionally attributed to every other."—*Elements*, p. 11.

Adopting the opinion of Mr. Walker, that every vowel "having its own or 'name sound' is long," it is yet to be remarked, that all are not equally long—a vowel having the acute accent upon it, being obviously longer, than one not so accented; thus,

The <i>a</i> in Literáti	is longer than the <i>a</i> in Idolátry.
The <i>e</i> in Idéa	„ than the <i>e</i> in Athēist.
The <i>i</i> in Horizón	„ than the <i>i</i> in Tragedian.
The <i>o</i> in Ignóble	„ than the <i>o</i> in Egótist.
The <i>u</i> in Tribúnal	„ than the <i>u</i> in Monūment.

A single vowel in a syllable ending with a consonant is short; as järgön, jäsper, jellüs.

To this, however, there are many exceptions; as déceit, bölster, impudence.

The general rule prevails, even where the syllable is accented, and therefore in English poetry considered to be long; thus, idöl'ater, absürd, aböm'inable.

Of *Etymology*.—The great use expected from the introduction of this branch of Philology into the English Gradus, is the facility which it may afford in identifying the signification in which the word given is used, and for the same purpose the scientific names are appropriated; and particularly to the objects of Botany, Ornithology, and other divisions of Natural History. See Specimen, "*Jarnut*," "*Ice-plant*," "*Ichnumon*." Etymology is, however, so frequently merely conjectural, and contains so much of what Mr. Horne Tooke calls *legerdemain*, that it has been thought that the French, Latin, and, when it could be found, the Greek word might be more usefully given; they might indeed be given *in addition* to the Etymology; but the work is already of more than sufficient pretensions.

Synonyms.—According to our view of these terms they are abundant in our language, as they are not confined to words having identically and reciprocally the same meaning, but extend to words having *different shades of it*, the knowledge and use of which, are most important to precision of expression—the great desideratum in all languages. It is in the exhibition of these terms that the first great difference will be found, between the English Gradus and common Dictionaries. Instead of displaying, as is largely displayed in our best Dictionaries, the *various* significations of a given word, the great object of the Gradus has been to collect, into one point of view, all the words and phrases which have, by authors of authority, been used as synonymous with it—thus offering to persons studious of composition, that *choice of words* which few command, but which every writer and every speaker must be desirous to possess; and which is equally useful in a display of taste, and in the exercise of judgment; from the sound of a period to the certainty of a demonstration.

By synonymous terms, the Compiler of the English Gradus understands, all words *systematically* used as signs of the same object, or the same idea. In this definition are comprised sources perhaps imperfectly understood, and but very partially included in the popular idea of the term. What the popular idea of synonyms is, is not however very obvious; perhaps it is that *there are no such words* in any language. What the fact may be with respect to other languages it is quite unimportant here to inquire; but, with respect to our own language, composed, as it principally is of words, adopted from various other languages, we cannot doubt the existence in it, of different words representing the same idea, and which for the purpose of conciseness, we submit, may be usefully divided into three classes.

1st, Words representing identically the same idea.

2nd, Words related or allied to each other.

3rd, Words metaphorically and figuratively used.

We submit the following examples :—

Of the 1st Class.—Anger = ire ; cascade = waterfall ; sweet-briar = eglantine ; aqueous = watery ; omnipotent = almighty ; devilish = diabolical ; to menace = to threaten ; to chew = to masticate ; to respond = to answer.

Of the 2nd Class.—Air = atmosphere ; belief = faith ; pedigree = genealogy ; ancient = antique ; just = right ; avaricious = covetous ; to affront = to insult ; to imagine = to fancy ; to pardon = to forgive.

The 3rd Class is that to which we have alluded as being imperfectly understood, and particularly by those who doubt the existence of synonyms in any language. And we think it important, looking at the fact that metaphors and figures of speech constitute much of the beauty, vivacity, and power of all languages, to take a particular view of them, as necessarily connected with our proposed work.

By *Metaphor*, which a high authority has proclaimed to be “a simile in a word,” anything is put for any other thing to which it has any similitude, direct or indirect, real or imaginary ; thus,

Brass = impudence ; sunshine = prosperity ; flame = love.

The name of a brute, is put for that of a human being :

Ass = fool ; bear = clown ; hog = glutton.

The act of a brute, for that of a human being :

To crow = to exult ; to dog = to follow ; to ruminate = to meditate.

The act of a human being, for that of a brute :

To call = to cluck ; to drink = to lap ; to sing = to purr.

Things sensible, are put for things intelligible :

Heat = anger ; light = knowledge ; darkness = ignorance.

An attribute of an animate being, is put for an attribute of an inanimate thing :

Biting = acrid ; friendly = salutary ; smiling = pleasant.

That which belongs to the sense, is applied to the mind :

To feel = to know ; to see = to understand ; to taste = to perceive.

An inanimate thing, is put for an animate being :

Block = dunce ; sponge = drunkard ; tool = hireling.

The act of an animate being, is attributed to inanimate matter :

To gape = to open ; to live = to vegetate ; to relent = to thaw.

By *Metonymy*—the figure of external relation—an instrument is put for an agent ; thus,

Musket = soldier ; mace = macebearer ; whip = coachman.

An instrument is put for the object of using it :

Rod = punishment ; tongue = speech ; yoke = subjection.

The cause for the effect :

Cloud = obscurity ; day = light ; sorrow = tears.

The effect for the cause :

Death = poison ; shade = trees ; sweat = labour.

The seat of any faculty, or a part of the body, for an affection of the mind :

Heart = courage ; spleen = anger ; vein = humour.

A badge for an office ; or a sensible for an intelligible object :

Chair = president ; mitre = bishop ; sceptre = sovereignty.

The container for the contents ; the adjunct for the subject :

Cup = wine ; dish = meat ; house = family.

By *Synecdoche*—the figure of internal relation—the genus is put for a species ; or a general for a specific term ; thus,

Creature = man ; vessel = ship ; virtue = chastity.

A species for the genus :

Bread = food ; calf = idol ; prop = support ; to bias = to influence ; to rivet = to fasten ; to wing = to fly.

An individual for a species :

Milton = poet ; Rosinante = horse ; Thais = courtesan.

A part for the whole :

Hand = workman ; lash = whip ; soul = person.

The material for the thing made of it :

Earth = mankind ; grape = wine ; steel = sword.

By *Euphemism* a delicate, is put for an indelicate word :

To cascade = to vomit ; to perspire = to sweat ; to smell = to stink.

By *Antonomasia* a dignity is put for the dignitary :

Her Majesty—for Queen Victoria.

Other sources of synonyms might be referred to, but that our space is limited ; and what have been particularized may be sufficient, to indicate the nature of our compilation. It remains, however, to be remarked that some synonyms are formed, by the addition of a letter or syllable at the beginning of a word ; as

To broider = to embroider ; to lure = to allure ; mire = pismire.

Others by the addition at the end of a word ; as

Apostolic = apostolical ; diabolic = diabolical ; emphatic = emphatical.

Some synonyms by the omission of a letter or syllable at the beginning of a word ; as

To monish = to admonish ; to scape = to escape ; to prison = to imprison.

Others by the omission at the end of a word ; as

To hearken = to hark ; meadow = mead ; tiara = tiar.

Some synonyms are also found in a difference of termination ; as dismissal, dismissing, dismission.

Besides these, most of the phrases of our language are to be regarded as synonyms ; and by abbreviation many of them, regularly take that form ; affording a class which might properly have been added to the three classes, into which we have thought it useful to divide them ; but that the class we are now remarking on being elliptical, it can scarcely be considered as regular. In the verb “to die,” which forms the first part of the Specimen appended to this Prospectus, will be found particular examples of the abbreviations alluded to. The synonyms, to depart, to drop, to end, to fall, to go, to pass, to rest, to sleep, although some appear to be metaphorical, are yet, we presume, abbreviations of one or more of the various phrases, which will be found on reference to these words ; and which, being *leading words* in the alphabetical arrangement of the phrases, will be recognised without difficulty ; thus—to depart, to depart this life, to drop, to drop into corruption, into the grave ; to end, to end being, life, &c.

Epithets.—Of this term various authors appear to have indulged various opinions. See Introduction to “English Epithets, Literal and Figurative,”* in which a view is given of a compilation from the Greek poets, under the title of “Epithetorum Græcorum Farrago Locupletissima,” by Conrad Dinnerus, 1589 ; and of a similar work compiled from the Latin poets, entitled, “Epithetorum Opus,” by Ravisius Textor, 1592 ; in both of which it will be found, that a much more comprehensive signification was anciently attributed to them, than is now current.

By some, comparatively modern, authorities, a distinction has been made between an epithet and an adjective—a distinction which appears to have been first suggested by M. Roubaud, a distinguished member of the French Academy—an authority frequently quoted by M. Levizac in his “Dictionnaire des Synonymes ;” whose idea appears to have been adopted in a work of high literary character, entitled, “English Synonyms Discriminated,” by Mr. William Taylor, of Norwich, who considers “Adjective as a technical term of the Grammarians ; Epithet, of the Rhetoricians ; an Epithet as a mere ornament of diction, needless to the sense ; an Adjective, a word without which the sense would be incomplete.” How much of this is correct will perhaps be seen in the view which is given of Epithets, to which we now proceed ; but more particularly in the volume of “English Epithets,” to which we have already referred.

According to our view, the first species of *Epithets* consist of such as are emphatically or distinctively attributed to their subjects ; thus, *bearded man*,—*gaudy tulip*,—*vivid lightning*.

Other and abundant sources of Epithets, including the “flowery adjectives” of Pontanus, are found in metaphors and figures of speech, of which examples are given.

By *Metaphor*, an epithet proper to any subject is used to express the attribute of any other subject having any resemblance or analogy, real or imaginary ; as

Angry billow ; hungry grave ; modest jasmine.

The attribute of a human being, is ascribed as an attribute of a brute, or inferior animal :

Faithful dog ; magnanimous lion ; saucy jay.

The attribute of an inferior animal, is ascribed as an attribute of a human being :

Fluttering fop ; growling critic ; stinging satirist.

The attribute of a human being, is given to express an attribute of an inanimate thing :

Malicious trap ; ruthless javelin ; treacherous ice.

* An octavo volume by the Author of this Prospectus ; published by Smith, Elder, and Co.

The attribute of an inanimate thing, is ascribed to a human being :

Blockish idiot ; dangling lover ; insipid coxcomb.

An attribute of matter, is applied to an operation of the mind :

Beautiful idea ; pointed argument ; solid judgment.'

An attribute of an object of one sense, is figuratively applied to an object of another :

Bitter anguish ; delicious prospect ; shocking appetite.

By *Metonymy*, an attribute of a cause, is used to denote an attribute of an effect :

Audacious wrong ; bold discovery ; hasty conclusion.

An attribute of an effect, to express an attribute of a cause :

Valiant grape ; vigilant jealousy ; yawning idleness.

The attribute of an agent, is used as an attribute of an instrument :

Avenging fire ; insolent tongue ; remorseless sword.

An attribute of a person or subject, is ascribed to a particular member or part :

Friendly hand ; longing arms ; avenging blade.

An attribute of a part of the body, is applied to an affection of the mind :

Gnawing care ; itching curiosity ; squinting jealousy.

Phrases.—On this part of our work we can only touch with a timid hand ; as, after repeated attempts to effect a systematic arrangement of our collection of them, occupying more than twenty thick quarto volumes, in manuscript, nothing useful has yet been effected. Of the extent of our collection some idea may be formed from the verb "*to die*," of which the phrases given in the specimen are only a hasty selection ; and looking at the magnitude of it, and at what the other parts of our work require, we may be pardoned if we despair of being able to reduce even our own ideas of them into anything like a system, which, if attempted at all, must be attempted by somebody who has seen fewer years, possesses more leisure, a better disciplined understanding, happier industry, and, in a word, more ample *means*. Very possibly, however, the difficulties encountered in our progress may be absolutely insuperable : as Dr. Johnson, in the original plan of his Dictionary, has observed that "the interpretation of phrases is a task of which the extent and intricacy is sufficiently shown by the miscarriage of those who have attempted it." And subsequently, in the celebrated preface to his Dictionary, he has remarked of a very numerous class, "that they contain expressions so wildly irregular, and so far distant from the sense of the simple words, that no sagacity will be able to trace the steps by which they arrived at their present use." And although through nearly half a century, which has been employed in collecting our authorities, repeated efforts have been made to obtain some analysis of our phraseology, yet no work has hitherto been found in any degree approaching to that character, Robertson's Cambridge "*Phrase Book*," 1693, and Walker's "*Dictionary of Idioms*," 1712, scarcely excepted. Of the peculiar signification, however, of any particular word, forming part of a phrase, or of the steps by which such word attained its peculiar signification, it has never been considered important to the compilation of the English Gradus to inquire ; the only inquiry thought necessary being that of the meaning of the entire phrase. Yet it may not be impertinent to the object at this moment in view to remark that, in the figure *Metonymy*, the principal word has a signification which does not belong to it ; and whilst so much of our language, and particularly of our poetical language, consists of figures of speech, we must of necessity expect to find them prevailing in our phraseology ; and it is not difficult to believe that of those phrases which our great lexicographer considered "*to defy human sagacity*," many will be found to contain much that is decidedly metaphorical or figurative.

Besides metaphors and figures of speech, our phraseology abounds with idioms, some of which are doubtless abbreviations, which have been already slightly glanced at in these pages ; and which Mr. Horne Tooke, in his "*Divisions of Purley*," calls "*the wings of Mercury*"—"the wheels of language ;" remarking, that many "errors of grammarians have arisen from supposing all words to be immediately, either the signs of things, or the signs of ideas ; when in fact many words are merely abbreviations, employed for despatch, and are the signs of other words"—much of this is found in the figure *Synecdoche*, where the expression is commonly elliptical.

Amongst the phrases of the verb "*to die*" some have been admitted, against which so much objection has been made, that we have sometimes thought their omission might be desirable, but have ventured to retain them on the conviction, that in a work which professes to give a correct view of our language, it has been our business to record, whatever has been found in it, on enduring authority ; and many of the expressions objected to have the authority of Shakspeare, and are even now not uncommon in the classic shades of our English universities. The great question, however, is, Whether they are improperly admitted into a work of which a principal object is to give, those who want it, that aid which is seldom to be obtained from the books, which however otherwise valuable, are by a misnomer called Dictionaries,

and, censured by Pope "*horresco referens*," as authority for the signification "of a single word only, and not of two put together." That all the works written in our language are not of the same description, or have the same object, it is quite unnecessary to insist upon; nor is it necessary to remark, that in ludicrous composition, ludicrous expressions are required: and therefore, keeping in view the general object of our work, it appears imperative upon us not to exclude them. The English Gradus is, in fact, a Dictionary of Ideas, not in a limited, but, we submit, in the most extensive sense of the term; and every partial exclusion from it of any idea, coming from a cultivated and well-regulated mind, would only expose us to the critic's frown—but, elliptically speaking, sufficient of this.

Amongst our phraseology we consider that of the verbs to be eminently national, while that of the nouns will be found eminently poetical. The first, it may be hoped, will ere long receive some attention from our Grammarians, who will render good service by supplying some of our deficiencies, and which we long since hoped to have seen supplied, in part at least, by the execution of a promise made to the public of "a Phraseological Dictionary; compiled with a view to facilitate composition, and to establish a criterion for fixing the English language; showing the true idiomatical union of the verb, with its appropriate noun." That the effect of such a work would be, that which appears to have been contemplated, we scarcely think; but it would be a decided step in the right direction, and might *lead the way* to much that our gigantic Philologist despaired of. In the mean time, our attention will not be willingly withheld from so important an object.

SPECIMEN,

ILLUSTRATIVE OF THE EXTENT OF THE COMPILER'S COLLECTIONS.

To DIE, *v.n.* di.—*Walker*. [The derivation of this word is so obscure, that many of our etymologists have avoided any mention of it; but, according to *Webster*, it appears to be a contracted word, of which the radical letter lost is not obvious. *Clel. Way* says that it is contracted from a dissyllable compounded of *de* privative and *ee* to exist—*ee ab ēw, ei-ut*, sum.—*Leman*. But a more recent authority, derives it from the Icelandick *ek-det*, I fall.—*Taylor*. Some have it from *G. deia*; Sw. *do*; Sax. *deadian*.—*Thomson*. But see *deadian*, which refers to *adeadian*, to decay, to die.—*Bosworth*. This is the derivation inserted in Johnson's dictionary.] SYN. To bleed, to de cease, to depart, to drop, to end, to expire, to fall, to go, to pass, to perish, to rest, to sink, to sleep. PHR. To abandon breath, life; to abide the death; to accomplish death; to approach, arrive at, death; to ascend the skies; to assume immortality; to be absent from the body; to bear death, with death; to be ashes, as nothing, as one had never been; to be a tenant of the grave; to be at peace, at rest; to be clay, cold, dead, dust, earth; to become a ghost, dust, earth; to be dying, obedient unto death; to be food for worms; to begin the travel to eternity; to be gone; to behold the gates of hell; to be in another world, in ashes, in death, in the arms of death, in the world of death; to bend to fate, to mother earth, to the grave, to the tomb; to be no more, no more on earth, no more seen, not, nothing; to be nought again; to be obedient unto death; to be off; to be of the dead; to be what be, what was; to be with death, with God, with night, with the dead, with the worms, with those that rest for ever; to bid earth, the light, the sun, the world farewell; to bid the world adieu, good-night; to bite the ground; to bow the head; to bow to death, to fate, to time; to break the heart, the prison of clay; to breathe forth the soul; to breathe no more; to breathe out life, the soul; to breathe the last, the last breath, the parting

breath; to breathe the soul into air; to burst the bonds of clay; to cast aside mortality; to cast off the robe of clay; to cease to be, to breathe, to exist, to live; to change life; to change to clay; to close being, life, one's days, the eyes for ever; to close the eyes in darkness, in death, in endless night, in mortal slumber; to cock the toe; to come to an end, to death, to die, to dust, to earth, to mortal end, to nothing, to nought, to the grave; to conceive death; to conclude life; to converse with death; to creep to death, to the grave; to cross the Stygian ferry; to decay by death; to depart downwards, from life, hence, this life, to bliss, to the grave; to descend to death, to Hades, to Pluto's realms, to the dead, to the eternal home, to the grave, to the pit, to the shades, to the tomb, to the world of night, to the worm; to die a death, a temporal death; to discharge life, the debt to death; to dissolve in death, in earth, life; to draw the dying groan, the last breath, to an end; to drink the cup of death, the fatal cup; to drop into corruption, into our mother's lap, into the dark, into the grave, into the tomb; to drop off; to embrace death, the grave; to encounter death; to end being, breath, life, one's days, our pilgrimage, the mortal state; to endure death; to enter death's domain, gate; to enter into rest; to entertain death; to enter the gloomy vale; to escape mortality; to exchange life, time for eternity; to expire the last breath; to explore the latest home; to fade away; to fail in life; to fall asleep, a victim to death, from life's horizon, into breathless, endless sleep; to fall off, to ashes, to dust, to the earth, to the grave; to feed the grave, the tomb, the worms; to feel death, the lot of all, the sting of death, the stroke of fate; to fetch the last breath, groan, sigh; to fill a grave, a tomb; to find a bier, a grave, an end, an urn, a tomb, death, doom, fate, lasting rest, the way to heaven; to finish life, one's hours, our days, the mortal scene; to fly from earth,

from life, from this world, to death ; to follow death ; to forego being, life, the ghost ; to forfeit life ; to forget being ; to forsake breath, the earth, the light, the world ; to fulfil destiny ; to gain immortality ; to get a grave ; to give death his due ; to gnaw the gleebe ; to go away, below, dead ; to go down into hell, into silence, to death, to Erebus, to our fathers, to the dust, to the grave, to the pit, to the shades, from earth, hence, home, off, out of life, out of the world, into hell, into the grave, into the pit, into the other world, on a dark journey, on nature's embassy, the common way of all, the way of aged men, of all flesh, of all the earth, of our fathers, to Abraham's bosom, to another world, to bed to death, to death's realms, to dust, to earth, to endless darkness, sleep, rest, to eternity, to God, to grass, to ground, to heaven, to hell, to hereafter, to mother earth, to night, to nothing, to oblivion, to one's account, to one's eternal home, to our fathers, to Pluto's kingdom, to pot, to roost, to sleep, to the better land, to the crows, to the dead, to the dust, to the eternal home, to the far land, to the fatherland, to the gates of the grave, to the ghost, to the grave, to the house of death, of Hades, to the infernal shades, to the land of peace, of spirits, to the long home, to the last account, to them that are at rest, to the pit of Acheron, to the regions of the dead, to the shades below, to the sunless land, to the tomb, to the worms, to Tophet, under the earth, we know not where, where all have gone, where all must go ; to grow cold ; to hang up one's hat ; to have a grave, an end, death, done with time ; to hop the twig ; to join the dead ; to join time to eternity ; to journey home, to Ades, to the land of souls, to the nether world, to the shades, to the spirit's home ; to kick the bucket ; to kick the last ; to kick up ; to kiss the cup of death ; to know death, end, life's loss, the grave ; to launch into eternity ; to lay being down ; to lay down in death, in the grave, in the last dormitory, in cold slumber, in death, in dust ; to leave breath, life, ourselves, the body, the earthly stage, the light of life, the load of life, the mortal state, the precincts of day, the stage of life, the vital breath, the world, the body tenantless ; to lick the dust ; to lie by the walls, down for ever, down in a bed of dust, in dreamless sleep, in lasting quiet, in the dust, in the lap of death, on the wormy bed ; to lie down to sleep ; to lie in a grave, in death, in death's bed, in the lap of death, with the worms ; to live no more ; to lose being, breath, life, the light, the soul ; to make an ending, an end, of life, an exit, a quietus ; to make the grave our bed, the worms a feast ; to meet a grave, death, destiny, dissolution, doom, end, eternity, fate, mortality, our doom, the blow of death, the common fate, the general doom, the lot of humanity ; to mingle with clay, with eternity, with the dead, with the dust ; to number days, the last day ; to obey death, God's command, the call of fate ; to partake a common doom ; to part from earth, from existence, from life, from one's-self ; to part with being, with breath, with existence, with life, with one's-self ; to pass away ; to pass death's door ; to pass down to the pit ; to pass from day to darkness, from life, from the paths of men, from this world ; to pass hence, into eternity, into the pit, out of life, out of the world ; to pass the bitterness of death, the bourn of death, the fatal ferry, the gate of agony, of death, the irremovable bourn ; to pass to death, to dissolution, to eternity, to heaven, to mortal sleep, to nature, to Paradise, to repose, to rest, to silence, to the dead, to the last account, to the long rest, to the stars, to the tomb ; to pay all debts, death's forfeit, debt, sin's hire, the debt of nature, the debt which all do owe ; to pay the breath to time, the forfeit of life, toll, tribute to nature, to the grave, to the fates ; to play the final part to ; plunge in endless night, into eternity, into the grave ; to pop off ; to pour forth being, the breath, the ghost ; to

pour out life, the soul ; to press the bier, the plain ; to push off for the Stygian creek ; to put off being, life, mortality, the flesh, the load of life, the mortal part ; to put on immortality ; to quit being, breath, life, the body, the light of life, the mortal scene, the realms of light, the stage, the world ; to reach the grave, the skies ; to receive death, the stroke of fate ; to rejoin our fathers ; to relinquish life ; to remove from earth, to heaven ; to render up breath, life, our dust, the soul ; to repose in death, in the grave ; to resign being, breath, life, the earthly load, the vital breath, the world ; to resign to death, to death's embrace, to fate ; to resolve into dust ; to respire the last ; to rest among the dead, from toils, in the narrow house ; to retire from the world, to peace, to the grave ; to retreat from life ; to return from whence we came, to clay, to dust, to earth, to the ground ; to revert to earth ; to run out our glass ; to run the race of death ; to rush for Cocytus, for the Stygian creek ; to rush on death, to the grave, to the shades below, to the tomb ; to satisfy Hades ; to see corruption, death, one's grave, the dying day, the Elysian plain, the gates of hell, the gates of the grave, the shades ; to see the sun no more ; to seek the dust, the grave, the tomb ; to set aside existence ; to set for ever, in death ; to shake hands with death, with eternity ; to shake off life, the body, bonds of clay ; to share a vulgar doom, death ; to show mortality ; to shroud in a tomb ; to shuffle off the mortal coil ; to shut the eyes for ever ; to sigh the last sigh, the soul away ; to sign the last release ; to sink among the dead, beneath the power of death, for ever, from life, in death, in dust, in endless night, in slumber, in the shades of Erebus, into breathless sleep, into nothingness, into rest, into the earth, into the grave, into the tomb, to death, to dust, to earth, to earthy night, to endless rest, to everlasting night, to hell, to nether night, to our doom, to Pluto, to Pluto's realms, to the grave, to the ground, to the house of death, to the nether world, to the realms of rest, to the shades below, to the tomb ; to sink under ground ; to sleep a marble, iron, dreamless, perpetual sleep ; to sleep among the dead ; to sleep at rest, eternally, for ages, for ever ; to sleep in death, in dust, in eternal shade, in the grave ; to sleep the dark, eternal, everlasting, final sleep ; to sleep the sleep of death ; to sleep till doomsday ; to sleep to wake no more ; to sleep with our ancestors, with our fathers, with the Capulets, with the dead ; to slide from scenes of fate ; to slip out of life, out of the way, out of the world ; to slip the breath, the collar, the wind ; to slumber eternally, with the dead ; to soar from earth ; to spend the blood, the last breath ; to spill life, one's blood ; to steal away ; to steal from life, to death ; to step into the presence of God ; to step out of the world ; to stoop to death, to fate, to the decrees of fate ; to submit to death, to fate, to mortality, to the stroke of death, to the tyrant's blow ; to suffer an end, death, fate ; to sup with Pluto ; to surcease to live ; to surrender up breath, the soul ; to take death, end, flight, journey to the nether world, flight to heaven, leave of earth, of the world ; to take possession of the grave, the inevitable leap, the long, dark path ; to taste death, immortality, mortality ; to terminate existence ; to tip off ; to tread the destined path, the downward way, the drear descent, the irremovable way, the mirk path, the path of death, the path to hell, the road to death, the shadowy way ; to turn to ashes, to clay, to dust, to nought, to worm's meat ; to undergo death, the great change ; to vanish from earth ; to walk the way of nature ; to wander home ; to want breath ; to wax dead ; to wear out life ; to wed the grave ; to wend hence ; to withdraw from pain, from the world ; to yield blood, the crow a pudding, the latest breath ; to yield to death, to fate, to fate's summons, to humanity, to nature, to nature's law ; to yield up breath, life, the body to the earth, the ghost, the soul, the spirit ; to zaf up lyf.

SPECIMEN OF AN ENGLISH GRADUS.

JANUARY, Jän' u äry. [L. *Januarius*. *The first of the two months added by Numa in his division of the Roman year*. See **JANUS**. The Syn. from Drayton,* *Ecl.* iii. l. 38, is perhaps from the F. *Janvier*, or Arm. *Janver*:—*jan*, cold, äer, air.—*Wächter*.] SYN.* *Janevier*, *Januar*, *Janus*, *Wolf-month* (*Ash*). EPH. Bare, barren, bearded, biting, cold, dark, decrepit, drowsy, festive, froze, frosty, gray, grim, hoary, icy, joyful, old, rigorous, sluggish, snow-clad, stern, sullen, torpid. PHR. The beginner, first-born, foretaste of the year; the calends of *Janus*; enemy to *May*; the first of months; gate of the year; the hoary month; *Janus'* feast; the infant year; leader of the months, of the year; the month of *Janus*; the threshold of the year.

JA'NUS, á, ü. According to ancient history, a king of Italy in the golden age of the world; after death, adored by the Romans as a god. He presided over Peace, during which the gates of his temple were shut; and over War, during which they were open: also over the Year, the first month of which was named from and sacred to him. *Janus* is usually represented with two faces, one indicating age, and the other youth; typifying, perhaps, the old and new year—time past and time present. Some authorities have considered him as “purely an allegorical personage.” SYN. *Agonius*, *Biformis*, *Bifrons*, *Claudius*, *Matutinus*, *Patulcius*. EPH. Ancient, auspicious, bifurmed, bifronted, blessed, double-faced, dread, false-faced, froze-faced, great, hoary, holy, key-bearing, old, peaceful, Roman, smiling, squinting, two-faced, two-headed, unhappy, wary, young. PHR. The bifront father; double-fronted god; Father *Janus*; father of the morning; the figure of Providence; god of time; the god that opens and shuts the year; Janitor of the year; key-bearing god; leader of the year; most ancient of gods; the old god; the two-faced god; *Vesta's* husband; wisest of kings.

JAR, n. jár. [F. *Jarre*. Sp. *Jarra*. It. *Ghiara*; fr. L. *Glarea*, sand, grit.—*Thomson*, G. *Paia*, earth.] SYN. *Amphora*, gray-beard, pot, stean, vase, vessel, urn.

To **JAR**, v.n. jár. Of doubtful etym. A.S. *Yrsian*, to be angry.—*Sommer*. O. F. *Guerroyer*, to quarrel.—*Skinner*. To jar on, AS *Eorre*, yrre, ira.—*Junius*. Isl. *Jarga*, supposed to have affinity with L. *jurgo*, to scold, to brawl.—*Thomson*.] SYN. To altercation, to bicker, to brabble, to brangle, to brawl, to clash, to differ, to din, to disagree, to dispute, to jangle, to jargle, to noise, to quarrel, to snarl, to spar, to squabble, to wrangle. PHR. To bandy words; to be at debate, at discord, at jar, at variance; to be by the ears; to be jarring, snarling; to break squares; to come to words; to engage in a jar; to enter into contention; to fall a jarring; to fall out; to fall to discord, to jarring, to words; to fight with the tongue; to go to jarring; to have a difference, a jar, a contention; to keep a jarring; to kick up a dust; to kindle, wake, strife; to know to jar; to make a disturbance, a hubbub, a jar, a jarring, a noise; to raise a broil, a dust; to use jarring; to wage a jar; to war with words.

JAR, n. jár, [fr. the verb.] SYN. Altercation, brabble, brawl, broil, contest, debate, difference, discord, dispute, fray, jangle, quarrel, squabble. EPH. Angry, contentious, domestic, earth-born, factious, fierce, hateful, hideous, home-bred, horrid, hostile, intestine, litigious, noisy, stormy, sullen, surly, unnatural.

JARRING, n. jár' ríng. [*Jar* with the termination *ing*, signifying *act*, or *state of being*.] SYN. Altercation, bickering, brawling, contention, difference, disagreement, discord, disputation, dissension, dissonance, jangling, quarrelling, squabbling, strife, variance, velitation, wrangling.

To **JAR**, v.n. jár. [Su. Goth. *Jerga*, to blunder on the same chord.] SYN. To clash, to clatter, to discord, to grate, to jangle, to jargle. PHR. To be absonous, discordant, dissonant, out of tune; to cause, give, make a jar; to grate upon the ear; to make a discord, a dissonance, a jarring, a noise; to offend the ear; to give, make, send, a jarring sound; to sound discordantly, harshly, inharmoniously, untuneably; to yield discord.

JARRING, p.pr. jár' ríng. SYN. Absonous, clashing, clattering, discording, dissonant, jangling, inharmonious, grating, harsh, untunable.

JARBIRD, n. jár'búrd. [*Jar* from its jarring noise, and *bird*.] In ornithology, *Sitta Europæa*. SYN. Nuthatch, nutjobber, nutpecker, woodcracker.

JARGON, n. jár'gün. [F. *Jargon*. It. *Gergo*, *gergone*.] SYN. Babble, babel, cant, chatter, din, gabble, gibberish, jabber, noise, nonsense, palaver, stuff. PHR. Babel sound; jangling noise of words; noisy nonsense; pedlar's French, rabble of words.

JARNUT, n. jár'nút. [Gr. *Paia*, Earth, and *nut*.] In botany, 1. *Bunium bulbocastanum*, Great earth-nut; 2. *B. flexuosum*, Lesser earth-nut. SYN. Earth-chestnut, ground-nut, hawk-nut, jur-nut, kipper-nut, pig-nut, yer-nut.

JAS'MINE, n. jäs'mín, jüz'mín.—*Walker*. [L. *Jasminum*. F. *Jasmin*. Arab. *Yasminin*. G. *Jasmin*, *jesemin*, *Minsh*.] In botany, *Jasminum officinale*, Common white jasmine. SYN. *Jessamine*. *Jessamy* (*Miller*). EPH. Creeping, delicate, fair, fragrant, humble, lilled, lovely, luxuriant, modest, pale, silver, slender, snowy, spreading, starry, sweet, timid, twining, white-flowered, Italian, Oriental. PHR. Emblem of innocence; fragrant stars; flower of flowers; queen of flowers; star of flowers.

JA'SON, á' ü. The leader of the Argonauts in their celebrated expedition to Colchis, to recover that, which in the fabulous language of ancient history, was called “the golden fleece.” SYN. *Æsonides*. EPH. Adventurous, audacious, bold, brave, cautious, faithless, false famed, flinty, great, illustrious, insidious, noble, perfidious, perjured, pious, valiant, venturous, victorious, undaunted, wandering Thessalian. PHR. The *Æmonian* conqueror; Alcimides' favourite son; chief of the flower of Greece; commander of the Argonauts; the false Grecian; Medea's lord; the pride of Argo's crew, of Greece, son of *Æson*.

JASPER, n. jäs'për. [F. *Jaspe*. L. *Jaspis*. G. *Ἰασπις*.] SYN. *Jasp* (*Spenser*). EPH. Azure, beamy, chequered, clear, glittering, green, many-coloured, Oriental, precious, shining, smooth, snow-white, sparkling, transparent, variegated, veined. PHR. The jasper-stone.

JAV'ELIN, n. jäv' lín. [F. *Javeline*. Goth. *Javliin*.—*Thomson*.] SYN. Ash, beam, dart, half-pike, lance, missile, spear. EPH. Angry, ashen, barbed, beamy, biting, bloody, bold, brass-piled, bright, cruel, deadly, destructive, driving, eager, fatal, fearful, flaming, flying, forceful, furious, glittering, goring, hissing, hostile, hurtling, impetuous, iron-headed, keen, killing, light, long-pointed, mighty, missile, mortal, murderous, pointed,

poised ponderous, quivering, rapid, ringing, rushing, ruthless, sharp, shining, short, singing, sounding, speedy, steely, strong, sturdy, sure, swift, swift-whirled, thirsty, threatening, thrilling, thundering, tough, trembling, vengeful, unerring, warlike, weighty, whirled, whistling, winged, wounding, Cydonian, Sabine. **PHR.** The goring steel; missive wood; pointed death.

JAUNDICE, *n.* jaun *dis.* Jarn *dis.*—*See Nares.* Jän *dis.*—*Walker.* [*F. Jaunisse, fr. jaune, yellow.*] **SYN.** Icterus, yellows. **EPH.** Black, golden, lazy, loathsome, saffron, yellow-tinged. **PHR.** The yellow fiend.

JAW, *n.* Rhymes with *or.* [*F. Joue; but see CHAW.* *P. Jawah.—Thomson.*] **SYN.** Chap, chaw, chaw-bone, jaw-bone, mandible, mazzard. **EPH.** Bloody, bony, champing, clamorous, cruel, crushing, devouring, dreadful, eager, famished, fierce, foaming, frothy, furious, gaping, greedy, grinding, grisly, hard, haggard, horrid, hollow, horrific, hungry, inexorable, insatiable, iron, lank, lantern, mumbling, murderous, opening, rabid, ravening, shaggy, sounding, spacious, spungy, tearing, teeth-armed, thirsty-tongued, vast, voracious, watering, wide, wide-stretched, yawning.

JAY, *n.* Jā. [perhaps from its cry; but *G. Jay, gay.—Minshew.*] In ornithology, *Corvus glandarius.* **SYN.** Basket-maker (*Montagu.*) Geac-pyet, jay-pie, pie. **EPH.** Babbling, carrion, chattering, clamorous, counterfeiting, cunning, foolish, gaudy, jangling, light, mischievous, noisy, painted, prattling, ravenous, saucy, scorning, screaming, sprightly, stridulous, thievish, various, wanton, watchful, wild. **PHR.** The gossip of birds, the screamer of the wood.

IBERIA. *An ancient name of Spain, fr. the Iberus, one of its principal rivers, now called the Ebro.* **SYN.** Hesperia, Hispania, Spain. **EPH.** and **PHR.** *see SPAIN.*

IBERIS, *n.* ibe'ris. [*fr. Iveria, which abounds with it.—Ray.*] In botany, *Iberis amara.* Bitter candy-tuft. **PHR.** Clown's mustard, white candy tuft, wild cresses.

IBEX, *n.* i' ē. [*L. Iber. G. Ἰβυξ, fr. ἰβύω, or ἰβύζω, to strike, to butt.*] In natural hist. *Capra Ibea.* **SYN.** Eveck, stone-brock. **PHR.** Buck of the rock.

IBIS, *n.* i' ī. [*L. Ibis. G. ἰβίς.*] In ornithology, 1. *Tantalus ibis.*—*Linn.* **EPH.** Ancient, Egyptian, nasty, sacred, snake-fed. **PHR.** The black stork, Egyptian ibis; Nile bird; Pharaoh's bird. 2. *Tantalus ignæus.*—*Gmelin.* **SYN.** Liver. **PHR.** Bay ibis; Brazilian curlew; glossy ibis; green ibis.

ICE, *n.* ise. [*Goth. Ise. Teut. Eis. Sax. and Sw. Is. Belg. Iyze.*] **SYN.** Crystal, frost, frost-work, glass, winter. **EPH.** Adamantine, arctic, barren, black, blue, brittle, candid, cerulean, chaste, chilling, cold, crusted, crystal, crystalline, echoing, faithless, flat, fragile, frigid, glassy, green, hard, hoary, honest, horrid, hyperborean, northern, polar, polished, rigid, scythian, sheeted, shining, shivering, silver, slippery, smooth, solid, sounding, sudden, tempting, thick-ribbed, transparent, treacherous, unrelenting, wintery. **PHR.** The brittle chain; chain of ice, of frost; cold crust; crusted water; the crystal bridge; floor of frost; frost-laid bridge; frozen glass; glassy floor; icy chain, crust, crystal, stone; terror of the year; pellucid adamant; Riphean crystal; solid water; the spear of frost; watery glass; winter's chain, child; the work of frost.

To ICE, v. a. ise. [*fr. the noun.*] **SYN.** To congeal, to congelate, to freeze, to glaciare, to glaze. **PHR.** To convert, turn, into ice; to cover, lay, with ice.

ICELAND, ise-länd. [*Ice and land.*] *An island in the north part of the Atlantic Ocean; supposed by some to be the Ultima Thulé of Virgil.*—*Georg. i. 30.* **SYN.** Gardarsholme, Islanda, Perduta, Snialand, Snoe-land, Snow-land, Thulé. **PHR.** The Boreal Isle; the Isle Perduta; Land of the Harp.

ICEPLANT, *n.* ise-plant. [*Ice and plant.*] In botany, *Mesembryanthemum crystallinum.* **SYN.** Diamond fioides, diamond figmarigold, diamond plant.

ICHNEUMON, *n.* ik nū mōn. [*G. ἰχνεύμων, from ἰχθεύω, to trace or track; it traces the crocodile, and*

destroys its eggs.] 1. In zoology, *Viverra ichneumon.* **SYN.** Mangouste, nems, weasel. **PHR.** Enemy to the crocodile; Pharaoh's cat, of India; the rat of Egypt, rat. 2. In entomology, *Musca tripilis.* **SYN.** Cuckoo fly; ichneumon fly; insect parasite; parasite ichneumon; parasitic fly.

ICICLE, I' sīk kl. [*Ice, with the diminutive termination, cle? S. Is icel. T. Eis icel. D. Iis tap.—Thomson. D. I's kegel, Ice cone.—Webster.* The *Syn.* from Drummond,* *Sh. of Judgment*, l. 199, is formed with a diminutive of the Teut. *schock*, a heap or pile.] **SYN.** Icelet, *ice-shockle, ice-spear, ickle. **EPH.** Chaste, callous, cold, crystal, dazzling, dreary, dropping, frozen, glittering, hanging, long, pendant, rigid, roping. **PHR.** Drop of ice; the icy spear; pendant frost; pointed ice; winter's icy fang; spear, work, of frost.

ICY, *adj.* i sē. [*Ice, with the possessive, &c. termination, y.*] **SYN.** Crystal, frozen, glacial, glaucous, glassy, ice. **PHR.** Abounding, covered, laid, vext, with ice; all ice; as ice; belonging, given, like, relating, to ice; clothed in ice; cold as ice; consisting, formed, made, of ice; fraught with, full of, ice; having ice; like ice; resembling ice; subject to ice; vext with ice.

IDA, i' dāh. *A chain of mountains in Phrygia, the highest of which, in the neighbourhood of Troy, was more particularly distinguished by that name. It was the source of the Scamander, Simois, and other classic rivers, and celebrated for the judgment of Paris.*—*Hom. Il. ii. 994. Virg. Æn. ii. 801. Hor. III. Od. xx. 16.* **SYN.** Ide. **EPH.** Airy, ancient, Cretan, famous, forest-mantelled, fount-fed, fount-full, fruitful, hallowed, holy, leafy, lofty, lovely, many-fountained, many-valed, pine-crowned, Phrygian, piny, Pisan, pleasant, proud, river-veined, sacred, shady, spring-fed, stately, steep, towering, watery, wood-embosomed, woody. **PHR.** Haunt of savage beasts; hill of Troy; the Idalian hill, mountain, Ida's grove, hill, mount; the Idean grove, height, hill, mountain; Jove's hill; mother of savages, of wild beasts; mount of Troy; nurse of everlasting snow, of fountains, of savages; parent of savage beasts, herds; seat of the gods.

IDEA, *n.* i de' ā, i de' āh. [*F. Idée. L. Idea. G. ἰδέα, fr. εἶδω, to see.*] **SYN.** Apprehension, conceit, conception, fancy, imagination, impression, notion, perception, phantasm, species, thought, vision. **EPH.** Beautiful, bold, bright, classic, clear, complex, delusive, distinct, faint, fanciful, far-fetched, fine, glimmering, good, great, groveling, high, low, lucky, mean, natural, new, noble, old, preposterous, pretty, rich, romantic, simple, stolen, sublime, vague, vast, vivid, welcome, wild, wonderful, young. **PHR.** The airy portraiture; beam of thought; birth, conception, effusion, embryo, feature, feeling, figure, form, image, picture, ray, shadow, shape, spark of mind; child, coin, of the brain; daughter of Jove; the flowers Plato saw; ideal picture; image in the eye of thought; impression on the mind; mental blossom, image, motion of the brain; shadow of a shade; thread of thought.

IDEAL, *adj.* i de' āl. **SYN.** Fanciful, imaginary, intellectual, mental, notional, speculative, unreal, visionary. **PHR.** Belonging to an idea; containing an idea; existing in idea; formed in the mind; founded in idea; fraught with ideas; in idea; of the brain; relating to ideas; visible in the mind, to the mind.

IDENTICAL, *adj.* i dēn' tē cāl. [*F. Identique, fr. L. Idem, the same. Ic, or rather ick, signifying belonging to, regularly represents the F. termination; al is insignificant.*] **SYN.** Identick, one, same, self, very. **PHR.** All one; all the same; having identity; of identity; one and the same; selfsame; very same.

IDENTITY, *n.* i dēn' tē tē. [*F. Identité, sameness; our termination, y, or ty, being synon. with ness, and noting being, or state of being.*] **SYN.** Identicalness, sameness.

IDIOCY, *n.* īd i' ō sē. [*fr. idiot, with cy, noting state of being.*] **SYN.** Fatuity, folly, fondness, idiocy, idiot-

ism, imbecility, senselessness, shallowness, silliness, weakness. **PHR.** The cloud of idiocy; curse of fate; emptiness of head; feebleness, imbecility, weakness, of mind; idleness of brain; imbecility, incapacity, indigence, infirmity, impotence, vacancy of mind; poverty of intellect; the shame of nature; want of understanding.

IDIOM, *n.* *Id' ē ūm.* [*F. Idiome. L. Idioma. G. Ἰδιωμα, fr. ἰδιος, peculiar.*] **SYN.** Dialect, expression, idiomism, peculiarity, phrase. **PHR.** Mode, peculiarity, of speech.

IDIOT, *n.* *Id' ē ūt.* [*L. and It. Idiota. G. Ἰδιώτης, an inexperienced person.*] **SYN.** Ass, booby, born-fool, calf, changeling, driveller, goose, gowk, fon, fool, innocent, lack-brain, moonling, natural, nincompoop, ninny, noodle, oaf, shallow-brain, simpleton, slaverer, wantwit. **EPH.** Addepleted, arrant, blinking, blockish, brainless, credulous, doting, drivelling, empty, fond, gaping, grinning, grovelling, holy, lumpish, moody, moon-struck, moping, noted, senseless, shallow-brained, slaving, staring, whining, witless. **PHR.** Born-fool; fool of nature; fortune's care; the laughing-stock of fame; living clod; natural fool; nature's error; the sublime of mediocrity. *Vide* FOOL.

IDIOTISM, *n.* *Id' ē ūt ism.* [*Idiot, with ism, signifying state of.*] *Vide* IDIOCY.

IDLE, *adj.* *Idl.* [*Goth. Idelig. fr. id, labour, with the negative prefix, o; oideilig, without work.—Thomson.*] **SYN.** Disengaged, droning, leisure, spare, truant, vacant, unbusied, unemployed, unengaged, unoccupied. **PHR.** Abandoned, prone to idleness; amorous of ease; at ease; at leisure; being in idleness; doing nothing; free from employment, work; given to idleness; having nothing to do; indulging idleness; in idleness; living idly; lost in idleness; not busy; not at work; out of business; of idleness; out of employment, work; patient of idleness; pillowed on, wallowing in idleness; prodigal of time; sick of the idles; suffering idleness; sunk in idleness; void of occupation; wasting time; without employment, labour, work.

To **IDLE**, *v. n.* [*fr. the adj.*] **SYN.** To dawdle, to drone, to fool, to laze, to play, to sleep, to trifle. **PHR.** To act idly; to be an idler; to be idle; to cheat time; to do nothing; to eat the bread of idleness; to follow, indulge idleness; to fool away, throw away time; to give way to idleness; to go idling; to lead an idle life; to live in idleness; to lose time; to make holiday; to play the idler; to play with time; to rust in, wallow in, idleness; to spend time idly; to waste time; to yield to idleness.

IDLENESS, *n.* *Idl nēss.* [*Idle, with ness, signifying state, &c.*] **SYN.** Ease, idlesse, inaction, inactivity, leisure, rest, sleep. **EPH.** Barren, careless, drowsy, dull, easeful, fond, fruitless, inglorious, languid, lazy, lethargic, loathly, lolling, lousy, mischievous, needy, palsied, pensive, pernicious, shapeless, slumbering, slothful, sluggish, sordid, stagnant, tempting, torpid, unprofitable, wanton, yawning. **PHR.** Absence of occupation; the badge of gentry, chief author of mischief, cradle, minister, mother of vice, curse of leisure; the canker idleness; desert of the mind; the devil's cushion, tempter; entrance to sin; father of ignorance, first step to vice; freedom from labour; the gate of all harm; goddess of ease; holiday of fools; the moth idleness; mother, nurse, of every vice, of sin, of villains; parent of mischief; the rack of rest; root of evil; the seventh deadly sin; sin of idleness; sister of indolence; the tempter idleness; vacancy from labour; want of employment; waste of time.

IDLER, *n.* *Idl-ēr.—Walker.* *Idlēr.—Smart and others.* [*Idle, with er, the personal termination.*] **SYN.** Dawdle, dawdler, doodle, drone, idle (*Chaucer*), idlesby, loiterer, trifter, truant. **EPH.** *Vide* IDLENESS. **PHR.** Son of idleness; spendthrift of time.

IDOL, *n.* *Id' dūl.* [*F. Idole. It. Idolo. L. Idolum. G. Εἰδωλον.*] **SYN.** Abomination, Baal, calf, confusion, dagon, devil, error, figure, god, godling, idol-god, image, mawmet, shame, sin, statue, stock, stone, vanity, wood. **EPH.** Abject, base, beast-like, blind, blood-stained,

brazen, breathless, brutal, cloud-born, cruel, damned, deaf, devilish, dull, dumb, earthly, Ethnic, golden, Gothic, graven, grim, grisly, heavenless, ivory, Memphian, painted, powerless, proud, rotten, rude, senseless, Sidonian; soulless; stupid, terrific, vile, wooden. **PHR.** Abomination of the eyes; Babel's god; block divine; calf of Jeroboam, of Samaria; deity obscene; Egypt's god; bestial, bleating, false, man-made, moulten, sculptured, senseless, strange, god; figured stone; golden, moulten, calf; graven, moulten, image; god of the heathen, of idolatry, pagan; household god; the idolater's god; inmate of the pagan shrine; log of wood; monster god; plaything of the infant world; the work of error, of hands. *In the plural*, stones and stocks.

IDOLATER, *n.* *Id' dūl' a tēr.* [*fr. Idolatry, with the personal termination er.*] **SYN.** Adulterer, Baal-adorer, backslider, harlot, iconolater, idolater, idolist, idol-monger, image-servant, lover, sinner. **EPH.** *see* IDOLATRY. **PHR.** An idol's votary; lover of idols; worshipper of Baal.

To **IDOL'A TRIZE**, *v. n.* *Id' dūl' a trīze.* [*fr. Idolatry, with the termination ize, signifying to use.*] **PHR.** To be an idolator; to be idolatrous; to bow the knee to Baal; to commit abomination, adultery, idolatry; to defile, pollute one's self with idols; to follow idols, vanity; to go astray, a-whoring after idols; to lift up the eyes to idols; to love idols; to play the idolator; to serve, worship, Baal, a graven image, an idol, a strange god; to set up an idol; to sin against God; to sin a great sin; to sin with an idol; to turn unto idols; to use idolatry; to walk in idolatry; to worship idols, strange gods, sticks, and stones; to worship the beast, the golden calf, the image of the beast.

IDOL'A TROUS, *adj.* *Id' dūl' a trūs.* [*Idolatry, with the termination ous, signifying of or belonging to, &c.*] **SYN.** Adulterous, idolish, idolizing, idolous, idol-serving, idol-wedded, vain. **PHR.** Fallen into idolatry; given to idolatry; loving an idol; mad upon idols, of idolatry; tending to idolatry; worshipping idols.

IDOL'A TRY, *n.* *Id' dūl' la trē.—Walker.* *idol'atry.—Smart.* [*F. Idolatrie. I. Idolatria. L. Idololatria. G. Εἰδωλολατρεία.*] **SYN.** Abomination, adultery, backsliding, blasphemy, creature-worship, error, fornication, idolism, idol-rites, idol-worship, ignorance, image-service, image-worship, mawmetry, pollution, sin, vanity, whoredom. **EPH.** Abhorred, abject, abominable, African, Ægyptian, ancient, base, blasphemous, blind, ceremonious, cursed, dark, detestable, doting, false, fond, foul, grim, gross, heathen, low, lying, mad, old, perverse, proud, rank, Roman, rude, stupid, superstitious, vain, wicked. **PHR.** Art's religion; the demon, harlot, idolatry; the great sin; idolatrous rite; idol-service, worship; lust of idols; sin of Jeroboam, of Samaria; the worship of idols, of stocks, and stones.

To **IDOLIZE**, *v. a.* *Id' dū līze.* [*Idol, with the termination ize, signifying to make or use.*] **SYN.** To adore, to deify, to god, to goddize, to idol, to idolatre, to idolatrise, to love, to sin, to worship. **PHR.** To adore as a god, as an idol, idolatrously; to be an idolater of; to be idolatrous of; to bow the knee to; to dote upon; to fix the soul on; to look with idolatry on; to love idolatrously; to love to idolatry; to make an idol, a god of; to play the idolater with; to worship as God, as an idol, to idolatry; to yield idolatry to.

IDUMEA, *Id' u mē' āh.* *In ancient geography, a district of Arabia Petraea.* **SYN.** Edom, Idume, Seir. **EPH.** Dry, lofty, palmy, rich, sandy, soft. **PHR.** The land of Edom, of Seir.

IDYL, *n.* *Id' dyl.* [*F. Idylle. I. Idilio. L. Idillium. G. Εἰδυλλιον, fr. εἶδος, an image.*] **SYN.** Bucolic, eclogue, idyllion, idyllium, pastoral. **PHR.** The Bucolic, Doric, song.

JEALOUS, *adj.* *Jēl lūs.* [*F. Jalouse. It. Geloso.*] **SYN.** Horn-mad, suspicious. **PHR.** Apt, addicted, given, prone, subject, to jealousy; beset with jealous fear; burning, crazed, cursed, fired, frantic, inflamed, mad,

racked, sick, stung, tormented, touched, vexed, with jealousy; full of jealousy; haunted by jealousy; of jealousy; tortured by jealousy; with jealousy oppressed.

JEALOUSY, *n.* Jël lüs y. [*Jealous*, with *cy*, denoting *state of being*.] **SYN.** Distrust, suspicion, yellowness. **EPH.** Accursed, aguish, anxious, baneful, barbarous, base, bitter, black, blind, blustering, boiling, bootless, brawling, burning, cankered, cloven, comfortless, corroding, credulous, cruel, cureless, dark, deadly, direful, dis-sentious, distrustful, doubtful, envious, ever-waking, fantastic, fell, feverish, flame-eyed, fierce, fitful, foolish, foul, frantic, fretful, froward, frowning, furious, ghastly, giddy, gnawing, green-eyed, grim, hair-brained, hateful, heart-gnawing, hell-born, horrible, hot, hundred-eyed, jaundiced, idle, ill-faced, ill-fated, impatient, impetuous, infernal, injurious, insatiate, insufferable, jaundiced, killing, lean, blind, love-born, love-sick, luring, lurking, lying, mad, madding, magnifying, malicious, malignant-mean, merciless, moody, narrow, nice, over-curious, outrageous, pain-seeking, pale, pale-eyed, pining, poisonous, prick-eared, prying, quick-eyed, quick-scented, quick-sighted, racking, rancorous, rankling, raving, remorseless, restless, revengeful, savage, searching, self-harming, self-fish, self-loving, self-stung, self-torturing, sleepless, soul-tormenting, sour, snake-haired, Spanish, squinting, stern, stormy, subtle, sullen, surmising, suspicious, taunting, tempestuous, tormenting, torturing, tyrannous, vain, venomous, vile, ugly uneasy, unjust, unkind, unpitied, vigilant, wakeful, wan, wary, watchful, wayward, wicked, wild, wode, wrathful, wretched, yellow, yellow-tinging. **PHR.** Affections centinel; the ague, fever, frost; sting of jealousy; agony of love; the asp jealousy; avarice mixed with pride; bane of human joys, of love, of married life; bastard child of love; beauty's guard plague; the bitter goddess; breeder of error; canker of the heart; cousin of envy; crin-cram of the mind; the cureless care; the comrade curse, gall, hell, pest, of love; the daughter of love and envy; the demon, fever, fiend, fury, phantom, serpent, vulture, jealousy; the earthly hell; the eldest passion; the epidemic headache; the ever-waking spy; evil of evils; false love; the fiend most fell; the foulest, vilest, worst of passions; frenzy of the wise; gangrene of life; the green-eyed monster; God's heaviest curse; the heart's bane; hydra of calamities; hell of love; Janus jealousy; the jaundice of the soul; jealous frenzy, fury, passion; the injured lover's hell; the Italian devil; king of torments; love's cold fit, eclipse, enemy, sickness; maniac of the mind; mental fiend; the mind's hell, worm; the monster begotten upon itself; the monster with an hundred eyes; nature's favourite passion; the pain of pains; the pang that rends a lover's breast; pest of love; the phantom jealousy; phrensy of the mind; the plague from hell; the poisoned dart of love; rage of injured love; the rival's pain; salt of love; self-torturing fiend; the serpent jealousy; the snake-haired monster; the strife of love and hate; tempest of the soul; thought-tormenting pain; twin of love; the tyrant jealousy; tyrant of the human mind; the vilest passion; vomit of the fiends; the vulture jealousy; the ugliest fiend of hell; unnatural child of love; the worst of ills, of passions; the yellow fiend; the yellows; yellow-tinging plague.

To JEER, *v. n.* jëer.—*Walker*. Jër.—*Fulton*. Jëre.—*Smart*. [Of uncertain etymology.—*Johnson*. Belg. *Keeren*, to brush, to scrub. Teut. *Scheeren*, to chafe, to irritate.—*Skinner*. A. S. *Eorran*, from *eorrian*, to provoke.—*Junius*. Goth. *Scheren*, to jeer, to shave.—*Webster*.] **SYN.** To flier, to flirt, to flout, to gibe, to laugh, to mock, to scoff, to sneer. **PHR.** To act the jeerer; to be a jeerer; to be facetious, jeering, pleasant, scurrilous; to deal in jeers; to fall to jeering; to fling a jeer; to have a jeer; to indulge in jeering; to make a jeering; to play the jeerer; to point a jeer; to speak jeeringly, sarcastically; to throw out a jeer; to use a jeer, jeering, sarcasm; to utter a jeer.

To JEER, *v. a.* **SYN.** To banter, to deride, to flier, to flirt, to flout, to gibe, to joke, to mock, to queer, to quip, to quiz, to rag, to rally, to ridicule, to roast, to scoff, to smoke, to taunt. **PHR.** To aim a jeer at; to be a jeer of; to be droll upon; to cast a jeer at; to flout at; to have a fling at; to have in derision; to laugh at; to laugh to scorn; to make game of; to make a mock of; to mock at; to play upon; to put a jeer upon; to scoff at; to sneer at; to speak jeeringly to; to spend a jeer on; to throw scorn upon; to treat with derision, with jeers, with sarcasm; to turn into ridicule; to turn up the nose at.

JEER, *n.* See the verb. [*Goth. Gar.*; Belg. *Scheer*; correspond with L. *Scurra*, a buffoon: but our word is perhaps Ital. *Guiccare*, fr. L. *Jocus*, a joke.—*Thomson*.] **SYN.** Banter, flier, fling, flirt, flout, gibe, joke, mock, quip, rub, sarcasm, skit, taunt. **EPH.** Ambiguous, biting, brutal, cruel, flippant, gross, idle, impious, invidious, malign, opprobrious, provoking, sarcastic, satiric, scornful, taunting, unfeeling, unmannerly, witty.

JELLY, *n.* jël lê.—*Walker*. Jël-le_v.—*Smart*. [*Sp. jela*. F. *gelée*. It. *gelo*, fr. L. *gelatus*, frozen.—*Thompson*.] **SYN.** Gelatine. **EPH.** Quivering, smooth, soft.

To JEOPARD, *v. a.* jëp ärd. [*ETYM.* See *JEOPARDY*.] **SYN.** To endanger, to expose, to hazard, to jeopardize, to peril, to risk, to venture. **PHR.** To bring, place, put, run, stand in jeopardy.

JEOPARDY, *n.* jëp ar dy, jëp pur dë.—*Walker*. [Of uncertain *ETYM.*, perhaps Goth. *gefahr*, danger, hazard. *Jeu*, a game; *perte*, lost.—*Minsheu*. *J'ai perdu*, I've lost.—*Johnson*.] **SYN.** Danger, hazard, peril, risk. **EPH.** See **DANGER**, **RISK**, &c.

To JERK, *v. n.* ë. [*ETYM.* questionable. Heb. *garak*, to retch, to spit. Sax. *hræcan*, *herca*, same signification.] **SYN.** To hitch, to lash, to yerk. **PHR.** To give, lend, a jerk; to move, to throw with a jerk; to use jerking.

JERK. **SYN.** Yerk.

To JEST, *v. n.* ë. [fr. L. *gesticulator*, to gesticulate.—*Johnson*. See the noun.] **SYN.** To board, to droll, to fool, to jape (*Chaucer*), to joke, to laugh, to sport. **PHR.** To be a jester, in jest, jesting merry, pleasant; to blurt, bolt, break, crack a jest; to fling, give, have, hold up, make, pass, perpetrate, spend, use, utter, vent a jest; to deliver, make, sport jests; to exhibit a comic vein; to fall a jesting; to make game, japes, merry; to play the chemist, the fool, the wag; to ply fun; to speak a jape, in jest, jestingly; to spend wit.

JEST, *n.* ë. [*Sp.* and *Port.* *chiste*, a witty saying.—*Webster*.] **SYN.** Bagatelle, bourde (*Spenser*), bon mot, jape, joke, pleasantry, toy, witticism. **EPH.** Acute, ambiguous, artless, awkward, bald, banded, barbarous, barren, biting, bitter, bright, broad, circling, clumsy, coarse, common, courtly, cruel, cutting, cynic, dead-born, double-meaning, dry, dry-biscuit, *Jonson*, egregious, empty, excellent, exquisite, facetious, flippant, fool-born, forced, free, frigid, frothy, gay, gibling, good, hackneyed, homely, idle, ill-natured, ill-timed, inoffensive, insipid, insolent, invenomed, jocund, keen, lascivious, laughable, laughing, laughter-stirring, licentious, light, lively, lucky, meagre, merry, mirth-moving, modest, motley, obscene, passing, pert, playful, pleasant, profane, quaint, ribald, ridiculous, rude, sarcastic, satirical, saucy, scurril, scurrilous, scurvy, sharp, smart, smutty, sneering, social, sorry, spleen-provoking, sportive, sprightly, stale, standing, stinging, studied, tart, taunting, threadbare, trivial, twitting, un-civil, uncouth, unhallowed, unmanured, unsalted, venal, villainous, vulgar, wanton, witty, well-turned. **PHR.** Ephemera of the brain; laughing matter; squib of mirth; test of wit; the shuttlecock wits love; toy of an brain.

JESTER, *n.* jës-tür.—*Walker*. **SYN.** Andrew, arch buffoon, droll, fool, japer, joker, merry-man, wag, **EPH.** See **BUFFOON**, **DROLL**, &c. **PHR.** Fool by profession; man of jests, of motley; wit's pedlar.

i.
r
G
er
O

l
lo
So

G.
dag
ma
Er

LaF.D
J558b

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

For use in
the Library
ONLY

